JUNE 1988

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TRANSCRIPTION TO
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BASS JAM:
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PHIL SOUSSAN,
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TRANSCRIPTION
TO OZZY'S
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PLUS
TONY MacALPINE
TREVOR RABIN
STEVE LUKATHER

RY COODER
TRANSCRIPTION TO
LITTLE SISTER

GUITAR JAM:
PART TWO
TRANSCRIPTION TO
MOUNTAIN'S
THEME FOR AN IMAGINARY
WESTERN

Joey 9-1-13

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Message from Mike Varney: I've spent the last seven years listening to music from all over the world, in search of exceptional guitar players. In that time, the standard of musicality and technical ability has been raised dramatically. Some feel we've taken the guitar to a point where there's nowhere left to go. I feel we're at the beginning of a new era, and that many of the guitarists featured on my label have just begun to tap into their talents. Equally exciting is the unknown next-generation of guitarists who have the benefit of great guitar recordings such as these to draw inspiration from. It is my goal to find and record the hottest guitarists of today, who might one day inspire a new generation of guitarists. Watch closely in 1988, for a glimpse of the future of innovative guitar, as we've got a few new players you'll want to know about! *Mike Varney*

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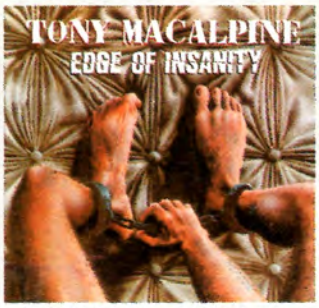
Cacophony/Speed Metal Symphony SH-1031. Guitar hero Marty Friedman and 17-year-old guitar phenomenon Jason Becker deliver intense classical, contrapuntal lines, played in odd meter against a speed metal wall of rhythm which should leave guitar fanatics pointing at their speakers in disbelief.

★ **Joey Tafolla/Out of the Sun SH-1030.** Neo-classical fusion newcomer, Joey Tafolla, lays down a barrage of ripping guitar solos under the capable production of Tony MacAlpine who also played the keyboard tracks. Guitarist Paul Gilbert and super-bassist Wally Voss (known for his work with Rising Force) contribute outstanding tracks as well.



★ **Tony MacAlpine/Edge of Insanity SH-1021.** Critically acclaimed leader of the neo-classical fusion genre. Tony MacAlpine plays high-tech, innovative passages with support from renowned bassist Billy Sheehan and drummer Steve Smith.

★ **Vinnie Moore/Mind's Eye SH-1027.** This new guitar hero's solo debut features stunning metal/classical instrumentals with accompaniment by Tommy Aldridge, Andy West and Tony MacAlpine.

★ **MacAlpine-Aldridge-Rock-Sarzo/Project: Driver SH-1028.** The long-awaited super-sessions from Tony MacAlpine, Rudy Sarzo, Tommy Aldridge, and vocalist Rob Rock combine for a metal masterpiece that is rich in advanced guitar techniques.

★ **Racer X/Street Lethal SH1023.** Featuring nineteen-year-old guitar wizard Paul Gilbert. Racer X's first album contains outstanding fretwork throughout, as well as an incredible unaccompanied lead guitar solo.

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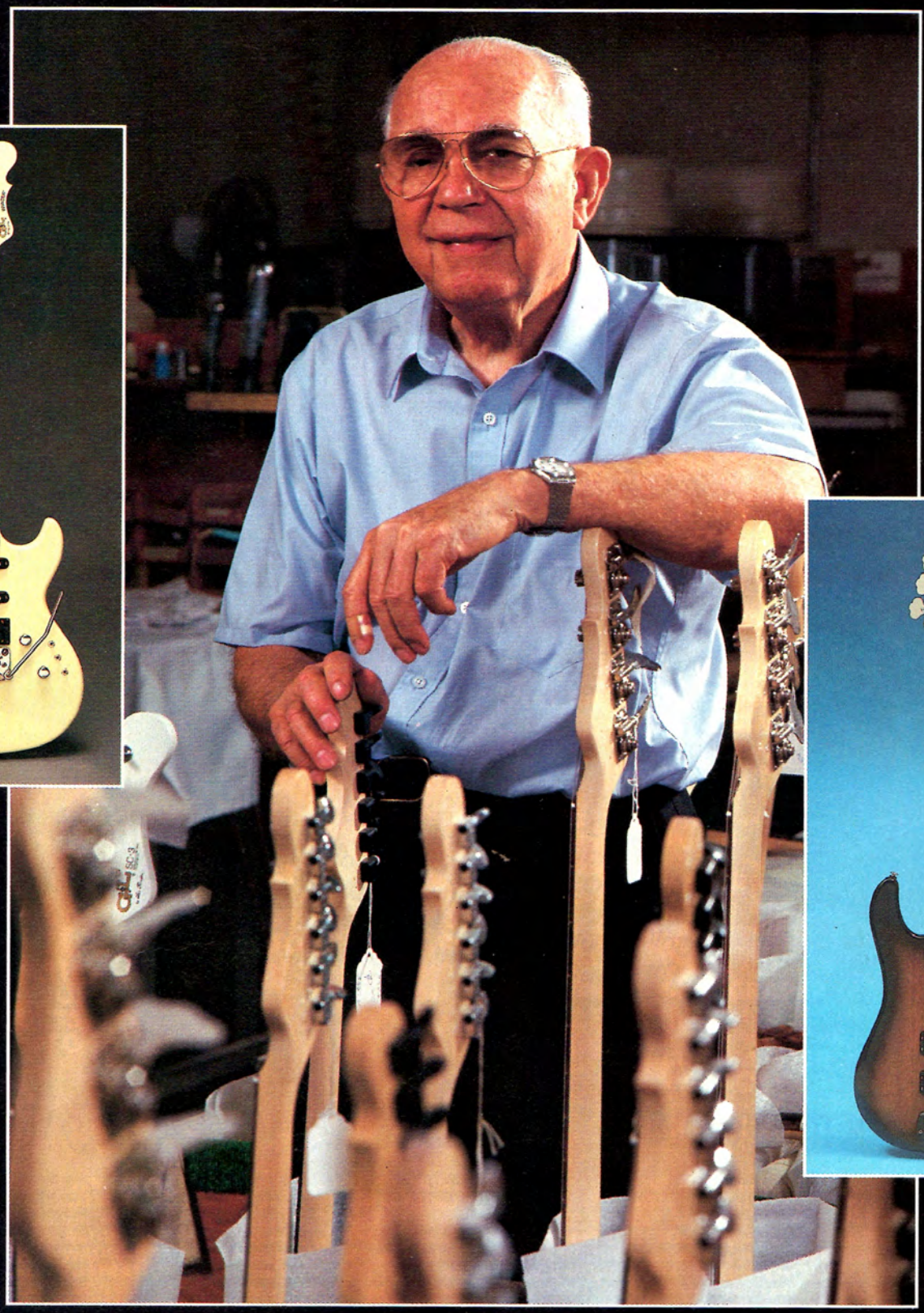

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John Clausi/NASHVILLE NOW.
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Neil Zlozower

Send to

LETTERS

P.O. Box 1490
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New York
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Dear GUITAR Magazine,

This is the first time I have ever been made upset by your magazine. When I read in your April '88 issue that Ross Marino had died, I felt as if I had lost someone special: the best photographer who has ever taken a picture of a musician or a rock 'n' roll band. I have hundreds of Ross' pictures all over my room, as I'm sure a lot of your readers do even if they don't realize it. All I ask of you GUITAR readers is to look through your past issues of GUITAR and review some of Ross' work. Photographers deserve much more credit than just their names on the pictures they take. They say a picture says a thousand words; Ross' said more and never stopped talking. This issue of GUITAR will always be my favorite. God bless you, Ross, I'll miss your work and treasure what I have.

Marc Andrew Weakland
Stockholm, NJ

GUITAR Readers,

On page 102 of the March issue of GUITAR magazine is an ad I prepared for TORRES ENGINEERING, entitled *Does Your Guitar Buzz?* The cartoon headstock of a guitar in the ad has the letters "G" and "L" on it. This is an inadvertent error on my part. I in no way wished to imply anything about G&L guitars, or that G&L guitars buzz. It was drawn in error. I apologize to G&L Guitars and to the owners of any G&L guitars for any misunderstanding or difficulty they may have encountered. Since I am not a musician or in any way involved with guitars, I was drawing from my impressions of guitars gained while leafing through the magazine and did not mean to imply any brand or make of instrument in my cartoon. Again, I apologize to G&L and to the owners of any G&L guitars for any misunderstanding. I am told that G&L guitars are quite well shielded and do not buzz.

Thank you,
Sharon Lee
Design Concepts
San Mateo, CA

Dear GUITAR,

Every month I wait eagerly by my mailbox for the next issue and every month I get irritated when I read the Letters section. While it is FAR from as bad as in the popular "rock" mags, there are, without variance, letters from people who insist on squabbling over the merits of this band or the musicianship of that guitarist. There are also a good share of demands for less "crap" and more "good music." To these people I would simply like to say that while I may consider your "good music" to be "crap," I certainly do not want it to be ignored by my magazine! EVERY musician has something to offer that I could gain from learning. Be it bubblegum pop, thrash metal, classical overtures, or my favorite, hard rock, I would be willing to bet that there is at least a riff that I could incorporate into my style and become a better guitarist from learning. Isn't THAT what it's all about? Listen, if you don't like the way Joe Guitarist plays a lick or melody or whatever, learn it and play it the way *you* think it should be played! Thank you GUITAR, I've been with you since that first issue and when I die I'll probably still be eagerly awaiting the next issue, my Strat in my hands. (Remember - LIVE MUSIC IS BEST!!)

Tracy Weeks
Bellingham, WA

Dear GUITAR for the Practicing Musician Readers,

Hey all you knuckleheads, stop philosophizing and rationalizing, and *play*! Salamanders and locust forever, pygmies on ice never! Zing, splat, yahoee.

Manically,
Maury Feinstein
Ames, Iowa

Dear GUITAR,

I found *The Classical Influence* article by Wolf Marshall in the March '88 issue truly incredible. Not only was the article well written, but it was informative and greatly displayed Wolf's knowledge of the matter as well. My avid enthusiasm in classical/rock fusion guitar began recently when I heard MacAlpine's *Maximum Security* Lp. His playing blew me away, especially on "Hundreds of Thousands." I've since gotten into Yngwie and Vinnie Moore. I think the best part of the article was the five transcribed "building blocks." Although I cannot play these passages at great speeds, they proved to be great chops builders. I would really like to see more neoclassical exercises such as these in future issues. I've been playing for almost a year, but think this is the direction I would like to take my guitar playing.

Dan Massoff
Boston MA

Dearest GUITAR,

I have been a subscriber to this magazine for many, many moons. I have to say that it has been my own personal guitar teacher since I first wielded an AXE. I am writing in response to a letter by Greg Ross in the December issue which I found very intriguing. I do not know Mr. Ross personally, but it is my opinion that he is either misinformed, or he has never picked up an instrument in his life. Without guitar heroes, what, or who, would inspire the future virtuosos of the world? And who is C.S. Lewis to a Rock & Roll disciple? Mind you, I do not put down his works. The *Allegory of Love* is a fine inspiration for lyrical content of any ballad. But the *Screwtape Letters*, I believe, should not pertain to music in the previously mentioned way. I have followed Jimmy Page, Stevie Ray Vaughan and Alex Lifeson in the most dedicated fashion, that one would believe that I was a clone. But as you listen to my music, you find that I HAVE developed my own style! Thank you GUITAR, thank you Wolf Marshall, and thank you Andy Aledort!

Gary Peterson
Sandown, NH

GUITAR Giveaway Winners, 1987

January: Mike Hogan/Boulder, CO; February: Larry Danks/Janesville, WI; March: Warwick went out of business; April: No contest; May: Rocco Galante/Madison, WI; June: George Manousogiannakis/Akron, OH; July: No contest; August: Steve Ball/Bloomington, IL; September: No contest; October: John Ochman/ Long Beach, NY; November: Harold Perez/Warwick, NY; December: James Wojtowicz/Princeton, NJ.

CORRECTIONS

In February's New Products section we incorrectly printed the list price of Axsak Guitar Jackets. The correct prices range from $21.95 to $26.95. In March's New Products the address for the LP Music Group should have been STEVEN, 160 BELMONT AVENUE, GARFIELD, NJ 07026.

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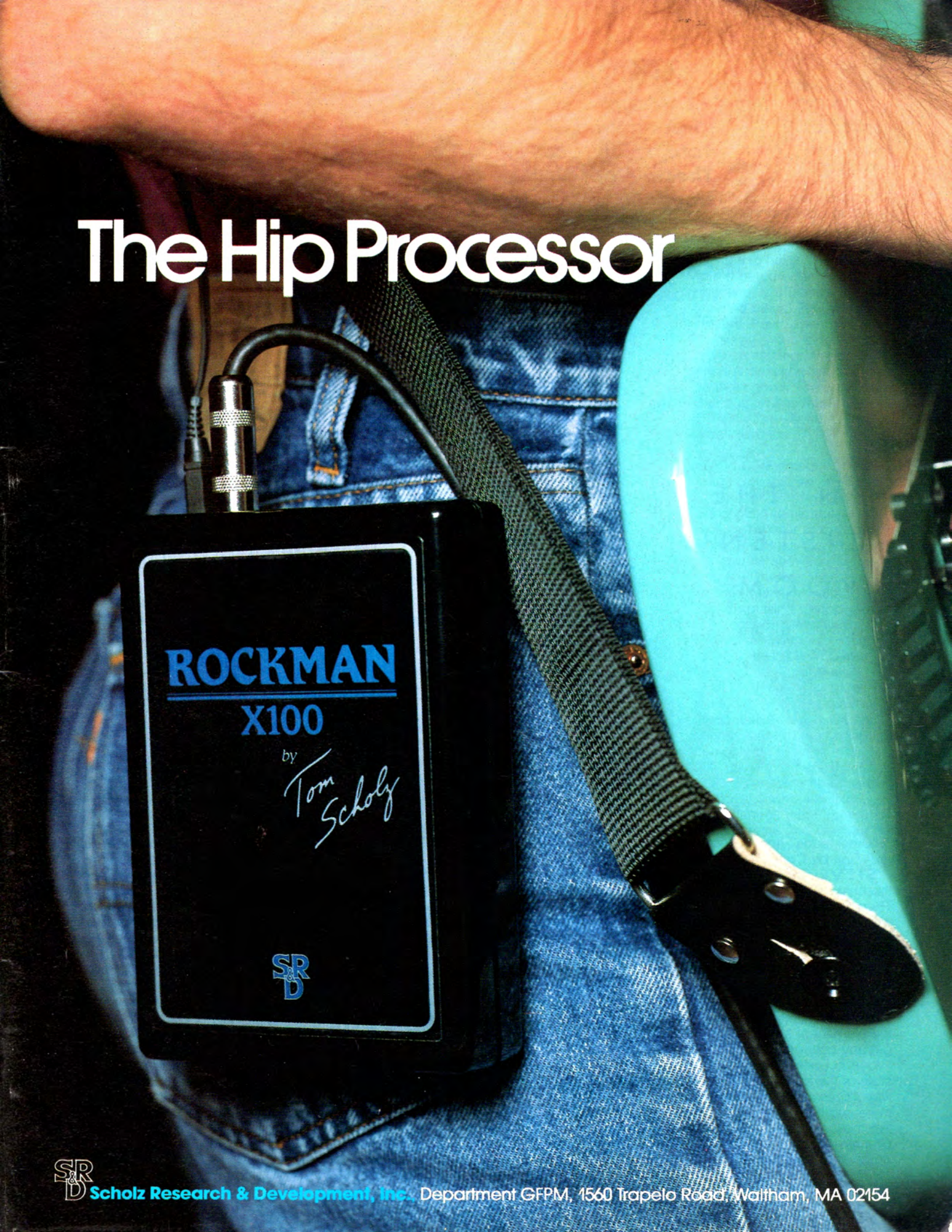
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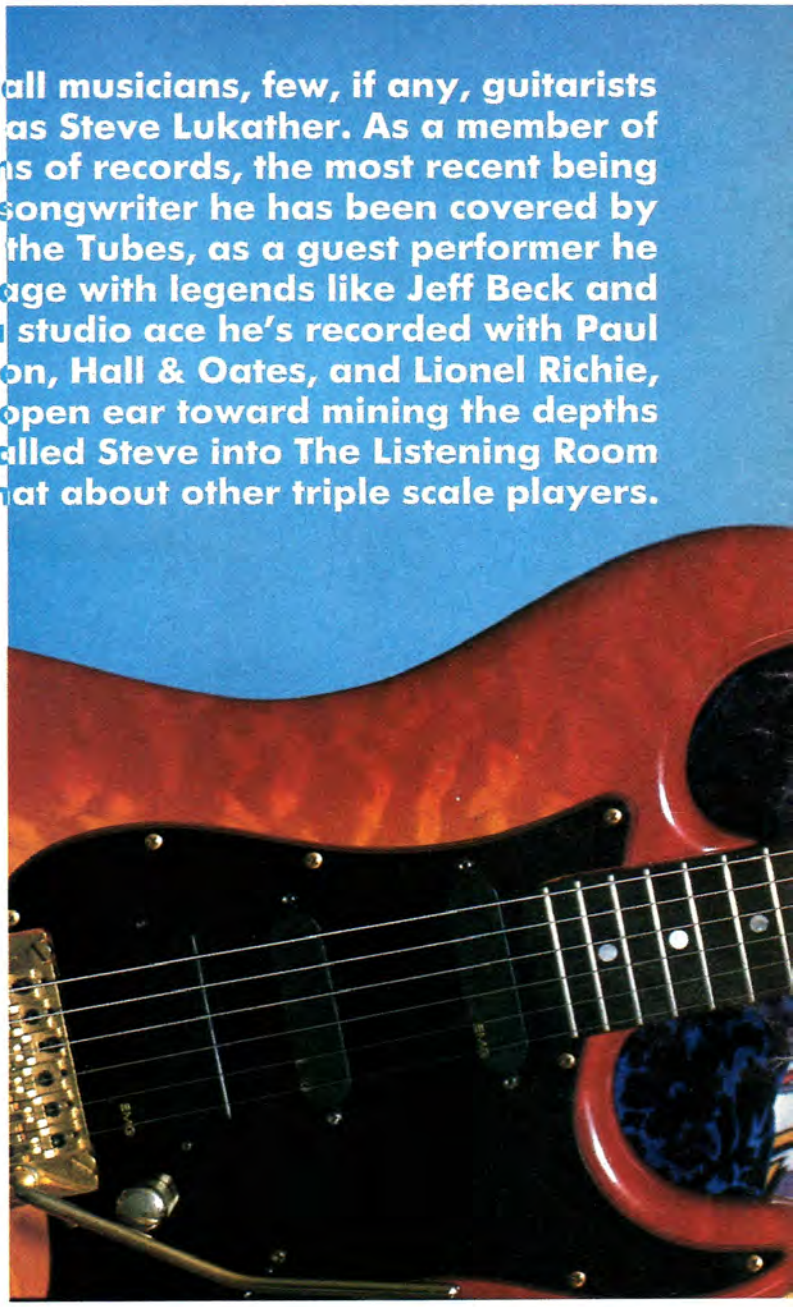
In the group of first call musicians, few, if any, guitarists stand on the same level as Steve Lukather. As a member of Toto he has sold millions of records, the most recent being *The Seventh One*, as a songwriter he has been covered by bands from Chicago to the Tubes, as a guest performer he has jammed on stage with legends like Jeff Beck and Santana, and as a studio ace he's recorded with Paul McCartney, Michael Jackson, Hall & Oates, and Lionel Richie, among others. With an open ear toward mining the depths of his experience, we called Steve into The Listening Room for a chat about other triple scale players.



IN THE LISTENING ROOM: STEVE LUKATHER

Musical Selections by John Stix

1 "Crossroads" from *Wheels of Fire*, by Cream/Atco

STEVE: This is one of the best solos of all time. There is not one bend or wrong note in this solo. It's total state of the art, Eric Clapton at his best. It has everything, the phrasing, the build of the solo, the burn, the sound, the tone, the vibrato, the intonation, and the element of fun. It doesn't get any better unless it's "Voodoo Chile," which is state of the art in its own way. "Crossroads" is the ultimate and the fact that it's live makes it even more the ultimate. You know it wasn't a punch in, it's Eric just burning. I was hanging with Eddie Van Halen and this is one of his favorite solos. He plays it note for note. When I first heard it, it made me feel a certain way. I thought, this is incredible. I didn't realize the impact of it being live and what it was really all about until a few years later when I was getting into studying everybody's solos. Every guitar player knows the "Crossroads" solo, and if they don't they should learn it. (See GUITAR June '85).

2 "Castles Made of Sand" from *Axis:Bold As Love*, by the Jimi Hendrix Experience/Reprise

STEVE: Eric Clapton, Jeff Beck and Jimi Hendrix are the three people who have influenced my whole life and my guitar playing more than any other players who have ever lived. I remember me and (Mike) Landau hanging out learning all this stuff note for note before it was trendy to do that stuff. We were moved so much. I was in summer camp when I heard *Axis: Bold as Love* for the first time. I was about 10 and I heard sounds on this record that I didn't think a human being could make. Of course, I didn't know anything about recording. I had never heard a guitar through a Leslie cabinet. When I heard the backwards stuff I thought, this guy must be from another planet. Remember the intro to this album with the "Good morning Mr. Caruso." Thank God I had never taken acid. Listen to the chords on "Castles." No one has ever gotten into the way he plays chords. Sure there are impressions, my favorite being Stevie Ray Vaughan. All the young guitar players may not even know Jimi and Eric. They don't know that *Axis* was 1968 and they were bouncing tracks on two four track machines. They were making sounds that had never been

Robert Matheu/Retna

created before. They wrote the encyclopedia. Jimi had a confidence and a feel which is a God given thing. You can sit in your bedroom and learn every great lick from every great player note for note and have the chops to light fires, but if you don't have a little piece of yourself in there, forget it.

3 "Evil Eye" from *Rising Force*, by Yngwie J. Malmsteen/Polygram

STEVE: Yngwie is obviously classically influenced. He says his influence is Bach, and no wonder, this sounds like a Bach fugue. The playing is great. He's an unbelievable technician. When I heard him it bummed me out, his chops were so intense. At the same time, here's a guy who wants to be a rock megagod. Maybe he deserves it. The thing is, there is a limited audience for this fugue and scalelike music. You have to be a musician or a classical lover. You have to sit and listen to it. You can't be smoking a joint and running after some bimbo. This would make you nervous. This sounds like one of his earlier things. I'm not that familiar with all of his albums. It's almost like if you play fast all the time it sounds like you're not.

4 "Going Crazy" from *Eat 'Em and Smile*, by David Lee Roth/Warner Bros.

STEVE: This is Van Halen off *Fair Warning*. No, Ed is going to kill me. It's Steve Vai. Steve is a great guitar player. From what I understand he is very demanding. I think he's grooving on what he's doing right now. It's a tough position to be in because everybody is pointing the finger at you. If you do anything at all like a hammer, people will say it's like Ed. But it's great playing. He doesn't sound like Ed, but the influence is there in the songwriting department that makes it sound very Van Halenesque. Roth was in Van Halen so why shouldn't it sound like that?

5 "You Can Call Me Al" from *Graceland*, by Paul Simon/Warner Bros.

STEVE: For me the gated drums are really out of character. It's a great tune with great playing, but all of a sudden to have this tom tom with a gated echo, out of nowhere, is offensive to me. I love the piece. The lyrics are brilliant. Paul Simon has written some great songs. They have something intangible. It creates a feeling and makes you feel good. The only thing that bugs me is that Phil Collins drum sound. Otherwise I love it.

6 "Kid Charlemagne" from *The Royal Scam*, by Steely Dan/ABC Paramount

STEVE: I remember Carlos Rios came over to my house when *The Royal Scam* came out and he showed me the solo to "Charlemagne." When I heard that album and Carlton playing bebop with a burn sound, something clicked in my mind. I thought, this is it. You can play bebop through a Marshall but retain your blues roots and also play real out there stuff. The way Carlton sneaks through the changes can only be thought of as a gift. You either have it or you don't. Everything he played on *Royal Scam* is brilliant. The changes that Fagen and Becker wrote and the way he plays over them is magic. I sat in my house and thought, how do I do this? I was studying at the time. I wasn't a bebop player. I was much more of a rock 'n' roll player, but I heard more than pentatonic scales. By learning Carlton's solos on this album it opened up a whole new vocabulary. I thought, wow, this is what he was thinking about when he played through these changes. This is the joy of learning other people's solos. You get into their head without analyzing it. The guy playing wasn't analyzing it; he was just going for it, which makes it even better.

ROCK CLIMBING

By Jay Jay French
(as told to Bruce Pollock)

As your band evolves, and as the energy and the scene around it evolves, each step up in equipment energizes you and forces you to reevaluate who you are and how you're presenting it. It's the natural order of things. When we start we always wanted Marshall amplifiers and we wanted a loud vocal mix and we wanted a drummer who sounded like Jon Bonham. So we got a drummer who sounded like Jon Bonham, as close as we could get; we got some Marshall half stacks, because we played the smaller clubs. Our bass player was playing an SVT rig, and he wasn't necessarily the heaviest bass player in the world. Dee was singing vocals. We knew there was a lot of room to improve, but we knew, on balance, compared to the other bands in the circuit, we were a lot closer to what we wanted to sound like than they were.

We invested money in a PA system. We realized that most of the clubs were 5000-6000 square feet, and you needed a certain sound pressure level to give that concert type performance, so we bought PA at that level. As we got more popular the clubs became larger, so it was a challenge to grow into this. It's weird when you're used to playing clubs that are 2000 square feet and then you're thrust into 5000 square feet, you're not automatically going out that afternoon and buying new equipment, because you haven't done this before. So you go out to these clubs and you're not sounding great, but your enthusiasm is what's doing it. Once you start playing these clubs and you get more money, you go out and buy more PA.

Now you're rolling with a lot of PA. When you play the smaller clubs, you have a choice; you can bring in less PA, or you figure, let's really kill them. So you wind up never really diminishing your equipment. You wind up forcing the smaller clubs to put up with requirements nobody could get away with. We started out with little Fender amplifiers. When we finally got Marshalls, the clubs were screaming, but when you draw people the club owner can't scream at you. Then you move to a bigger club and you get a Marshall full stack instead of a half stack. Now the small club owner wants you back because you draw people. Two years ago if you brought in a Marshall double stack, the guy would

Mark Weiss

have threatened your first born and you'd be out. But he wants you so bad that at this point he doesn't care. So you roll in your double stacks. He's probably getting complaints up and down the highway, but he's willing to take a fine because he's drawing so many more people. Now all of a sudden his morals are changing. That's when you realize how the power game goes.

Next the big quasi-concert hall that's 10,000 square feet wants you to come in. Well, you don't have the PA to cut it, but you have a following that could fill it, so you go over to this big club and you don't have the PA, but your fans are there because they're all tasting victory for you. So you do well and the guy loves you and he wants you back. This is where in the history of the band you start saying to yourself, well, now the money can get better. And you say to your agent, what are the other clubs in the area that fit this description? Get us booked in all these places, which he can do, because the band is pulling. Now you need a bigger PA, so you go back to the music store and you double up what you had.

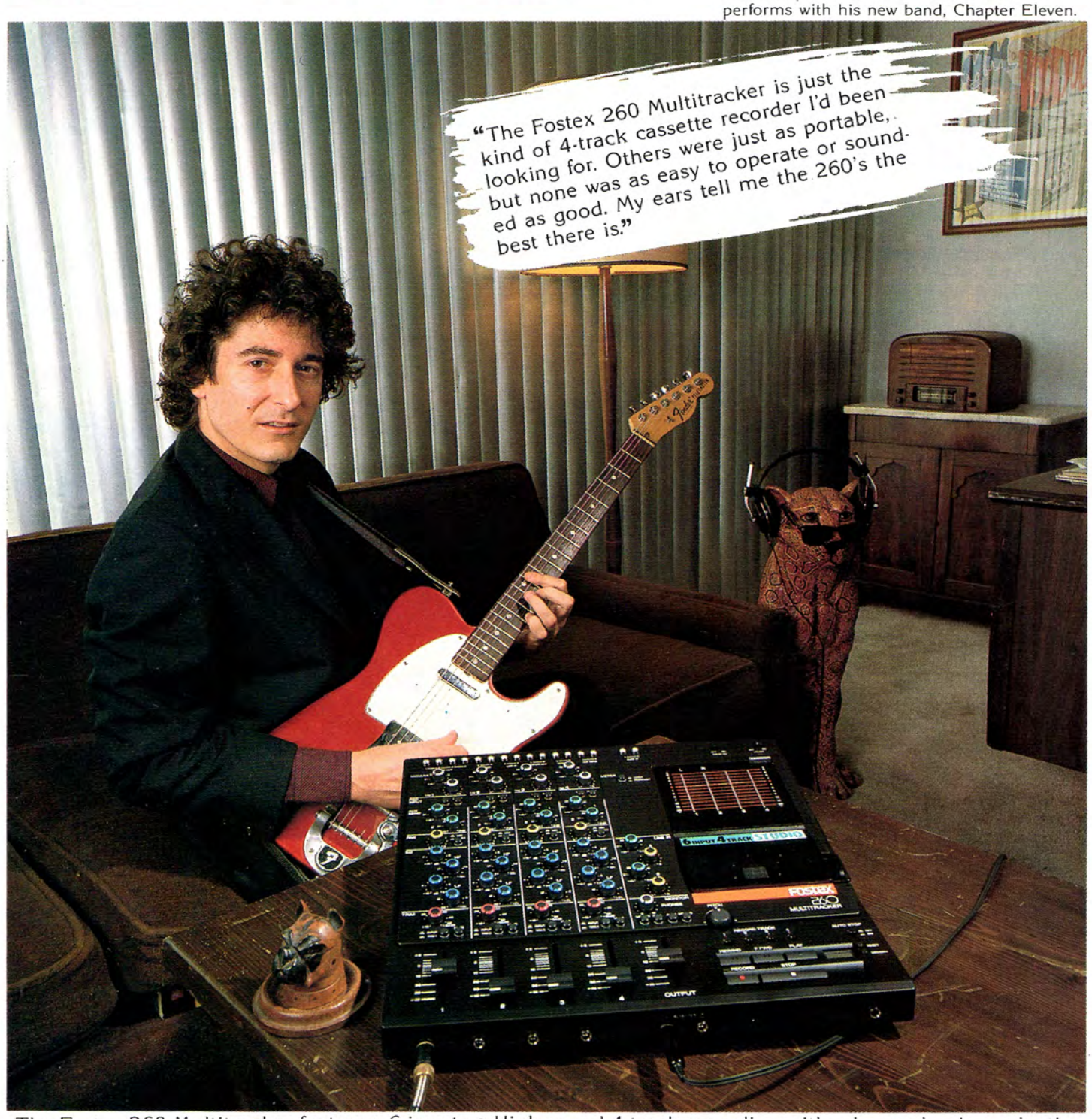
Well, by this time we had the biggest PA on the circuit, biggest stage set up. By this time our bass player had been replaced by Mendoza. I should say at this point that when Mark came in, shortly after our transition from the 5000 to the 10,000 square foot level, he raised the overall decibel level of the band by about 200 percent. And that was it for us. We knew when Mark came in that we were now a concert attraction. Because he wheeled in bass equipment the likes of which we never experienced. You needed a kidney belt to stand near this guy. Playing next to him I was experiencing body vibrations that I never knew existed on this planet. So all of a sudden everything had to be doubled up, because with our little Marshalls, the note would come out and immediately get the shit beaten out of it by his big speakers. So me and Eddie doubled everything up. Mendoza sets up his wall on the one side and me and Eddie set up a wall on the other. The PA is gigantic. Now we can play these 10,000 and 15,000 square foot clubs, 5000 people a night, blasting the daylights out of the entire tri-state area.

Now when the small clubs would ask us to play, we'd say to them, there's no way, 'cause if you want us to play, number one, you're gonna have to pay the money these big clubs are paying, and number two, there's no way you can hold the equipment—number three, you didn't like our attitude four years ago. All of a sudden they go, what do you mean the stage is not big enough? You want me to make the stage bigger? You want me to take a piece out of the ceiling? We had the guy take a saw and saw out a beam. I'll never forget it. It was at this dump in South Jersey. We show up with all this equipment; the head of the road crew walks in, 'Hey, the stuff won't fit, the beam's in the way.' The guy goes, 'Here's a saw.' I mean, if anybody else had done this he would have shot the guy. That says to you you've made it. 1200 capacity; PA system for 7000, everything is on ten, stacks up the wazoo, and we're blasting, doing our routine.

Ironically, once you reach the highest levels, it's so easy to disregard an arena audience because you have no real connection to them. You're on the stage and they're just this mass of humanity out there; you can't truly judge their reaction because they're so far away from you. Something happens where if you're on an 80 date tour you get an idea if you have 50 good shows that's okay; if you have a bad show, don't worry about it. I chastise bands all the time about letting down, about every night being your last night, but in a way that's not the most unhealthy attitude, because you don't want to carry with you an overwhelming sense of depression. But it lends itself to not caring all that much about each night. I respect performers who go all out, because when you go out to see a band that is the last night of the tour, because it's the only night you're going to see them. So if they blow it in your town and they're great in the next, what good is that to you?

STAN RIDGWAY ON FOSTEX

The former lead singer for Wall of Voodoo is currently working on the follow up album to "The Big Heat," his first solo endeavor. Stan also composes for film soundtracks and performs with his new band, Chapter Eleven.



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CALL BOARD

P.O. Box 1490 Port Chester, N.Y. 10573
(The Call Board is free. Please write message on postcard and include your return address.)

I'm still waiting to hear from anyone with info on a left-handed, 12-string acoustic guitar. Please help me, I have faith in the Call Board.

Matthew M. Boyd
3429 Sherbrooke Road
Toledo, OH 43606
(419) 474-3222

Left-handed guitarist in Seattle (hometown of Jimi Hendrix) would like to share photos, hints and stories with other left-handed musicians. I will collect and share all incoming materials (addresses, photos, etc.) with other interested people. This could be a good way to buy or sell left-handed instruments, and we could talk about good ways to flip a right-handed guitar. Maybe we can start a band and call ourselves The Southpause (or The Southpaws if we want to spell it right).

Hey Joe Leonard
1838 E. Shelby
Seattle, WA 98112

Two years ago I saw a videotape of Steve Howe performing "The Clap." Needless to say, it was an absolutely blazing rendition. The esteemed Mr. Howe used the combined finger-flatpicking technique to attain brilliant dynamics and color changes in the piece. For many years I have been one to grow my right nails long for the purpose of contrast in tone, etc, though I often hold a flatpick to do hard and fast licks in among my chording. Sometimes my thumbnail just won't allow the right attack, so I will use the pick. When I'm not using the pick, I sort of hide it in my thumb similar to an artificial harmonic technique, or even hold it in the fold of my index finger, which keeps it out of the way altogether. The only liability to this is that it renders the index finger useless. On the plus side, it forces you to learn to depend more on your pinky, which will often get neglected otherwise. Many of my friends and colleagues have commented on the amount of different sounds I am getting from my beat-up Yamaha FG140, which is my main axe when I'm writing or just fooling around. I attribute it solely to the fact that I alternate from flesh to nail to pick very frequently, as well as changing the timbre by using a lot of string between the bridge and where I am fretting. As I am sure you know, the whole impact of how the note comes off can be changed just by picking the string in a different place than over the hole. This goes for electrics as well.

I just wanted to share this with everyone, especially those who want to emulate as fluid a style as Steve Howe's. I personally spent five years playing before I got an electric. I was, and still am, fascinated by the amount of variance you can get with your fingers and strings.

Gavin Parrish
Clearwater, FL

Looking for any info on layout, construction of and materials for studio; advice on sound control for recording.

Nick L. Cochran
806 S. Branner
Jefferson City, TN 37760

For Sale: Laney head piece (worth $500). Will sell for $250. For more information please write.

Ben Winstead
404 Hycliff Drive
Rocky Mount, NC 27801

I am a 31-year old Randy Rhoads and Gary Moore fanatic. Also collector of vintage Fenders and Gibsons. Willing to trade 1960 Fender Strat, three-tone Sunburst, original with original case, for Jackson Soloist with two Humbuckers and Floyd Rose or early three-pickup Les Paul. Correspondence welcome.

"Willy" Wilson
c/o G & G Engineering
748 Wellington St. E.
Sault Ste. Marie
Ontario, Canada P6A 2N1
(705) 942-9744

I need some help. I need to know if there are any companies out there that are making a strapless guitar holder (ZZ Top). I have a weak back and my instrument is causing more problems. I seem to remember seeing something like that in the past, but I really can't recall where. Any help you could provide would, I'm sure, not only benefit myself but other sore-backed musicians.

Wade A. Little
11849 Killimore Ave.
Northridge, CA 91326

For Sale: Roland GR77B Midi bass guitar synthesizer, mint condition. Includes four sound cartridges and programming books, same brain as a J-X8P, can be controlled with any Roland-compatible bass, BK-1 Retrofit or Roland synth kit. $600.

Randy Ward
4600 SW 67th Ave.
Suite 242
Miami, FL 33155

Guitarist/drummer/songwriter, 15 years old, desperately looking for a used ARION power supply board and a bass drum pedal. Willing to pay a reasonable price and postage.

Amanda Staelens
P.O. Box 7a
Savoy, MA 01256

I am very influenced by Ace Frehley and Randy Rhoads, but everyone tells me I sound like George Lynch. I don't know how that happened. I think it's the Tom Scholz Soloist. As for tips for fellow axe masters, I must say, try to fade away from playing other people's music. Originality is what really counts.
Always remember, take it slow 'til you've got it error free. Find notes that sound good together and work them into your solos, don't just throw random notes at high pitches. Don't get discouraged when you feel like you've been stuck at the same level for years. Work with it and create new levels. If you're using effects make sure not to use them to cover mistakes. Experimenting with a delay is a must. If you play only one style of music, still listen to other stuff; violin work can be very inspiring. I really want to exchange licks and riffs with other guitarists and I will send exercises to beginner guitarists and answer any questions I can. I could use some help on a slow, bendy lead, going over a Dm, but I don't want it to be typical. Anyone selling a Charvel/Jackson please write me. No outrageous prices 'cause I'd like to hold onto my Ibanez.

Michael Goodwin
P.O. Box 100
So. Walpole, MA 02071

Guitar Center of Minneapolis is proud to announce that it will again be conducting its CENTERWOOD GUITAR CAMP June 26th thru July 1st at the Koinonia Retreat Center in Annandale, Minnesota. The camp is open to ages 9-16 and to all levels of playing ability. Cost is $235.00. For more information, please contact

Gary Michaels
The Guitar Center of Minneapolis
(612) 338-0175

24-year-old amateur guitarist with eleven years of experience seeks desperately to form band. I have own equipment. Play mostly Les Paul through 100 watt Marshall stack with various effects boxes. Influences would fill this page (lots of Rush). Need bass, drums, keys, vocals and maybe second guitar. No junkies or devil worshippers please. Call before 2:00 pm or after 7:00 pm.

Alex Berrien
Browns Mills, NJ 08015
(609) 893-0491

Pete Dugas: I'm going to the top and you're the guitarist I want to go with me. When is it going to be?

Steve Vogel
3487 Lawson Dr.
Beavercreek, OH 45432

Chris Boyd is looking for a bassist, classically influenced keyboardist and drummer for SERIOUS hard rock/heavy metal band. Vocals an asset. We have major contacts. Must be willing to temporarily relocate to Canada. Christians preferable. Send demo (professional or not) to:

Malachime
c/o Morning Star Studios
Studio B
75 Allen St. Tillsonburg
Ontario, Canada
N4G-4V8
(519) 842-7679

For Sale: Electric guitar, amp, distortion set. JTG Infinox Seymor Duncan pickups and Kahler "pro" Tremolo & Fender Squire 15 amp and DOD American Metal distortion pedal. $400 or best offer. Comes with custom case. For anyone who's starting guitar. Write for info!

Brian Boedigheimer
915 Kinnickinnic St.
Hudson, WI 54016

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—Al DiMeola

Guitarist Al DiMeola has recorded and toured as a soloist, with Return to Forever, and with his new band, The Al DiMeola Project. His latest release, Tirami Su, is on the Manhattan Label.

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Back Bay: As soon as I finish my project here in Alaska, it's back to N.H. I can't wait to play again! Leo, OB Wan and Dave, drop a line. Hey, Beandip!

R.M. (Jake) Christiansen
PSC Box 143
APO Seattle, WA 98736-5000

Hate Motley Crue? Rock guitarist will correspond with anyone who hears too much of Sixx and Mars.

Bill Murphy
Box 305
Tarrs, PA 15688

For Sale: Fender Montreux Amplifier, one 12" speaker, two independent channels, studio-quality reverb, and effects loop. In good condition.

Peter Heilman
62 Union Place
Ridgefield Park, NJ 07660
(201) 440-9062

Wanted: American made Charvel or Jackson guitar. Also, used Randall or Mesa-Boogie combo amps. Will consider trade.

John Rutledge
507 E. Minnesota, #304
Rapid City, SD 57701

Guitarist would like to correspond with other guitar players who are into older Gibsons and Fenders. Any info on dating these guitars would be appreciated.

Darren
Box 9442
Pensacola, FL 32513

Attention Call Board: I have played guitar for 21 years, self taught. Currently lead guitar in rock band but unsure of its chemistry. HIGHPOINT: First time on stage was a local jam night and first song I played was an instrumental I wrote. I love improvising and "sitting in," so I'm constantly updating improvisational skills so that spontaneity isn't hindered by my fingers not knowing where to go. I also have a number of "springboard" and "climactical" phrases worked out just in case my brain shorts out, otherwise I play off the cuff. (Must know scales to improvise.) I have found an emotional/mental aspect lacking if only finger exercises/tricks are studied/used. I will share what I do to tap the "other side" to communicate through my guitar.

1) Meditate on subject and how it sounds in your mind before picking up guitar.
2) Play incidental music to scenes on TV. This taps your imagination and automatic reaction to stimuli.
3) Feel an emotion and try to express/play it.
4) Imitate voices/conversation. Learn to breathe/pause naturally.
5) Work your learn-by-ear technique. Play WITH records. Start by getting the first note right, play single notes to get riffs and to build chords from.
6) Play WITH radio. See how fast you can pick up each song. Play a second lead at the breaks.
7) I use speed to taste, as a seasoning/accent/punctuation.

Cheryl Dillon
Wichita, KS

The New Yamaha APX. From Two Points Of View.

"When Yamaha asked me to try its new APX, I played it in rehearsals and I thought there was something exceptional about the guitar.

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"I've already written stuff on it. There's no way I'm going to give it back."

Steve Farris
Mr. Mister

"When Yamaha asked me to try its new APX guitar, I was supposed to evaluate it then give it back. No way. It's a great guitar.

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"Not done with delays. You play it and it goes left-side, right-side, left-side, right-side.

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"I've had other acoustic guitars, but none that could do what this one can. The APX's are the only acoustics I'm going to use."

Steve Lukather
Toto

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Wanted: Correspondence with owners or collectors of first issue Ibanez Destroyers and V's ('58 Gibson Replicas made of Korina wood). I am collecting.

Andrew Douglas
46 West Victoria St.
Amherst, Nova Scotia
Canada B4H-1C4

Would anyone with a Carvin guitar please contact me. I'm considering buying one but would like to hear from people who already own one.

Mike Hugan
297 Queens Ave., Apt. #304
Oakville, Ontario
L6H-2B4 Canada

WANTED: Washburn Ace Frehley guitar in mint or near mint condition, or any information on how to get one. I will pay good money.

Brian Kozenek
12545 Diamond Drive
Hayden Lake, ID 83835
(208) 772-8121

Desperately seeking anyone who can dig up an Electro Harmonix talk box or similar box! Any info concerning this or leading to one please contact me! Money is no object!

MATRIX
c/o F. Pusatier
355 Lafayette Ave.
Buffalo, NY 14213

WILL TRADE 60'S Gibson SG with bigsby for left-handed SG, Les Paul or Strat. I need a place to jam with people who like to teach. I can do custom paint and airbrush work. Have desire to rock and roll.

Jimmy D. McWhirter
5319 Hobart
Spring, TX 77389
(713) 288-8744

A plea to *ALL* musicians: Do you have any technical skills from reading music to production, to instrument construction or maintenance? Are you currently in a band, or like me, and dream of founding one? Would you consider sharing your knowledge/experiences about music and the music business with an eighteen year-old female who can only learn so much from books. I have so many questions, *please* write!!

Dani Estes
8556 Schneple Drive
San Diego, CA 92126

I am a guitarist & electronics student and would like recommendations of any material about high power (150W+) amplifier/speaker systems. I'm finding it difficult to locate good reading material on the subject.

Lori
724 Sassafras, Apt. 3
Erie, PA 16501

Attention Musicians/Technicians: Lead guitarist starting recording studio and "supergroup" progressive metal band in December, 1988. I need a "killer" vocalist and a guitarist who can *keep up with me*, as well as a good sound-man/technician. I will be located in the Seattle, WA area. I'm serious! You must be adventurous and creative. If you think you fit the description, drop me a letter/tape ASAP!!!

Dave McClave
NBA, Box 25
F.P.O. New York, NY 09571

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Harvey Dimmer
12555 Deer Run Place
Philadelphia, PA 19154
(215) 632-0352

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M. Brillhart
RR #9, Box #9
Amarillo, TX 79108

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From Creedence and the Kinks through Grand Funk to Skynyrd and Journey to Bon Jovi, the rock 'n' roll band on the run has inspired more fevered poetics than freshman English in Iowa City in September. The outlaw life on the road as epitomized by the arena rock guitarist, six-strings blazing as he rides into your town to party down, is still the prevailing myth that drives hacker and neophyte to leave behind the homestead hearth and venture toward that cheering mirage, guitar on the hip, gig bag kicking against your leg. But because there still ain't nothing like the real thing (baby) we remain unrelentless in our efforts to reveal the substance beneath the subterfuge, placing a mirror to the mirage, in the concluding segment of our historic arena rock summit.

As you'll recall, in Part One of our version of *The Road Warrior*, the players who had gathered in a conference room in Anaheim, CA, through the auspices of Kramer Guitars, were Richie Sambora, finally off the road but never far from the music; Vivian Campbell, still on an endless town hopping junket with Whitesnake; Leslie West, down from the mountain and fresh from finishing *Theme*, his new album with Jack Bruce, at last getting ready to once again stock the tour bus; Paul Dean, on break from Loverboy and on the verge of his first solo album; Dave Meniketti, master roadhog of Y&T; and Jon Butcher, finding the gigs wherever they may be in support of *Wishes*. This month the cast is still the same and in place. Like not a few other contingents of touring pros, the PGA golfers and the Presidential primary hoofers, to name but two, the panel had to come to terms with performance anxiety in a field full of hounds. Since they were all really sweethearts behind their gunslinger masks, a spirit of cooperation prevailed and beneficence ruled.

None of them were running on empty.

Neil Zlozower

Linda Mallow/Pix Int'l

JON BUTCHER
VIVIAN CAMPBELL
PAUL DEAN
DAVE MENIKETTI
RICHIE SAMBORA
LESLIE WEST

THE GUITAR JAM

PART TWO

Moderated by John Stix

What's the optimum place to play and hear music?

LESLIE WEST: In my bathroom. When my balls vibrate I know that the Marshalls are doing their job. I feel that air and go 'wooo.'

RICHIE SAMBORA: For sound I used to like the Capitol Theatre in Passaic, New Jersey. It has no balcony. It had a real good Claire Brothers system. It was excellent and every time I saw a band there it was good. I've gone to see Robin Trower, and Mick Taylor with John Mayall and it was great. I played with Johnny Winter there and it was great. The monitor system was great. It's been there for years and the hall is a good sounding hall.

JON BUTCHER: Those old small theatres with 2500 seats up to 3500 seats are real nice. They were there doing something before people decided to move the ice in the hockey rink and play rock 'n' roll.

DAVE MENIKETTI: Those are happening. The Warfield in San Francisco was a good hall.

RICHIE: The Palladium was a great sounding hall.

LESLIE: I saw the Stones there on 14th St when it was the Academy of Music. That balcony was rockin'.

RICHIE: I saw Beck and Santana there once and lost my mind.

Who put on the best live show you've ever seen?

LESLIE: Cream at the Village Theatre on their first tour. They played until four in the morning.

PAUL: Hendrix at the Nassau Colisseum, with the Vanilla Fudge opening.

VIVIAN CAMPBELL: U2 anywhere.

DAVE: Hendrix at the Berkeley Community Theatre.

JON: Jeff Beck at some place in Massachusetts, I can't remember.

LESLIE: It doesn't even matter. Wherever he played it's Jeff Beck.

Who out there now is doing it right?

PAUL: Dokken, because George Lynch is happening. He is really hot right now.

DAVE: AC/DC always puts on a great live show and not from only a player's standpoint but from really getting off. I love them. With the beats to their songs how can you not love them?

LESLIE: It doesn't have anything to do with rock 'n'roll, but have you ever gone to a Broadway show and heard that big orchestra kick in with the overture?

RICHIE: The hair stands up on your arms.

LESLIE: You can have amps up the wing wang and it's not going to sound like the "1812 Overture" with the cannons.

DAVE: I saw Larry Carlton recently and he put on an incredible show. I like that kind of music.

LESLIE: Showwise or was the music the show?

DAVE: Musicwise. Every time I see somebody like Larry Carlton or Lee Ritenour or somebody who locks into a groove, I swear to God they must go into another world. They must do that on almost every other song. It seems like that to me. I'm in the audience and I'm feeling it every time. They are just locked in.

Is part of that because they are so concerned with the music and they don't have to be entertainers?

DAVE: Possibly.

LESLIE: Sometimes when you hit it, you've got a lot more at risk. You find it and it might not happen every night like with acts that appear in a little club. There you can look at each other a foot away and zero in.

JON: I talk to those guys and they say what we do has all the excitement and hoopla.

LESLIE: The grass is always greener.

JON: I know a lot of jazz players from Berklee and I think the rock 'n'roll gig to them is very attractive because it's so exciting. When's the last time at a jazz gig or a jazz festival that you saw some-

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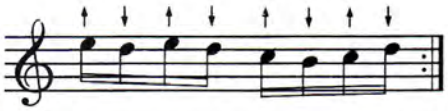

Play it in 9th position on the D and G strings. Notice that E is the only note played on the G string and that it is always an upstroke.

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body absolutely lose their mind.

DAVE: That's what Stanley Clarke used to say. That's why he wanted to jam with Keith Richards and Ron Wood.

LESLIE: When was the last time you saw a jazz group walk out with a percentage?

RICHIE: How many Tee shirts did they sell? It's entertainment, man. That's the thing rock 'n' roll has become today. It pisses me off that I have to run around. I'm tired by the third song. I've got the one hot spot on stage where I know my solos are coming through loud and clear. When it comes time to do them I'm there. But the other times when you may just want to be rockin' on the rhythm you've got to be putting on the entertainment part of it. That is what is going to get that little thing across. You've always got to give and take. To take over here you've got to give these people what they need to get your point across. That's just the way the road goes.

VIVIAN: I don't always agree. I think a lot of rock 'n' roll musicians are too overstated and overexaggerated.

PAUL: Spinal Tap.

VIVIAN: Too Spinal Tap. I think it's important to play. Whitesnake is a very visual band, with Rudy and Adrian. They're known for delivering the music with a touch of flair. Some nights I go out there and think I have to compete with these guys. I don't want to look like the lame one. I start doing something and I think that's not where it's at for me. I think the audience understands if you're into the music and copping a groove. As Richie said, if you're just sitting there and playing rhythm but you're right in the pocket, I think the audience will suss that just as much as whether or not you're leaping around.

DAVE: Half the people say, that's cool, he's getting into his thing and it's great. The other half are going, hey man, that guy ain't moving around. I don't dig it.

JON: Did you ever see Brad Whitford play in Aerosmith? That's a good example of a guy who's in his thing. He's not concerned with doing pinwheels.

VIVIAN: The thing I was saying was that the feeling should come first, before the motion. I feel much more comfortable if I go out there and take half a song to get comfortable, feel it, and then I do it. If you want to make it more exaggerated, make it more exaggerated cause it's rock 'n' roll and larger than life. But so many musicians go out there and their primary objective is to be a clown rather than to be a musician. They spend so much time doing that they can't get on the music. It's okay if it's honest. There has to be some sort of integrity to it. You have to be able to put that feeling across.

DAVE: That is absolutely true. At the same time, from my standpoint because I'm a lead singer too, I have to entertain the people. I can't just stand there. I'm so used to doing that that now I don't have to think I have to move here. It becomes second nature just as playing the riff the right way is second nature after a while. I get into moving around just as much as I get into playing. Once you get used to that you no longer worry about it, you just do it.

RICHIE: When I stand there and close my eyes and lose myself, that's my favorite part of playing any show. When you're playing in a large situation you've got to remember there is someone squinting to see you. They aren't seeing the look on your face unless you have the Diamond Vision up. They're not going to get that if the sound isn't correct. So maybe going that little extra yard and swinging your arm around is going to make that guy in the back feel communicated to. If that's all I have to do then that might be the right thing to do. What we've done is screwed up and that's how you learn what works and what doesn't work and that's what's good about being on the road for a long time. You work out all those things and you tune in your craft. Staying with the same five guys is very important because you're tuned in together.

Do you find the audiences different in different parts of the country?

JON: Southern audiences are easier to please.

LESLIE: They don't have to get dressed and go to Wall Street in the morning.

JON: You play some places in New York and it's like PLEASE listen to what I'm doing.

RICHIE: They sit back and go show me.

DAVE: On this last tour we played right in the heart of New York City and L.A. In either one of those places they pay to see you but you might as well be playing for all the guys in your record company.

LESLIE: The Who fixed that at the Garden. They did four nights and in the first five rows of every night was the stupid record company. The next time they had this thing where you sent in post cards for the seats and they made sure the kids got the first five rows. That was a great idea.

DAVE: It's funny, because you can go to gigs a little more into the suburbs and it's cool. It's just the main part of the city where you feel like they sit out there going, I've seen a million acts this year, impress me. I think as guitar players, we'll probably go the extra mile. Even though you say no, I'm not going to do this, you probably will. We'll dig in the neck a little bit tougher when we play for a tough audience.

LESLIE: Don't you also think that they are saying impress me, when maybe they are not? You can read it wrong.

DAVE: It's possible. Think about us when we go to a show and see somebody. We don't sit up on our seat at the end of a performance and yell out. Generally we're just sitting back and enjoying it and listening to it. We're not going to react too much. In a whole auditorium maybe 50% of the people are like that. They are going to sit down and they want to listen to you and get into it. It's similar to some audiences in Europe. The first time we ever played Japan I thought all of us had split our pants. At the end of a song it's an ovation and silence.

VIVIAN: I get off on the band. It doesn't really affect me whether or not the audience is receptive. I've never heard Tommy Aldridge do a bad show. He'd be pissed off and throwing his sticks and I'd say what's wrong? He'd say he had a bummer show. I can never tell that.

When you're playing and something is off, be it mental, physical or technical, how do you make adjustments? Ry Cooder told a story about losing his favorite slide and playing with a different slide which was like a pebble in his shoe.

LESLIE: I have one of those. Right before they start tuning up I decide which guitar I'm going to use. And if somebody comes in and picks up that exact guitar, I'm going to break a string no matter what. It's like a superstition. What makes you freak out, Richie?

RICHIE: There's a lot of technical problems that happen. Sometimes I try to turn that deficiency into a plus. If you do that, and learn from it instead of freaking out by it, you're ahead. I just think, 'If I make it different it could be great.'

JON: You can't be leaning on crutches either. Remember when they first came out with the MXR Chorus box and everybody had a chorus and after a while you thought, I can't play without that. You start getting that in your head and then you're lost.

RICHIE: That's how come I like to go back to the clubs. You're not hidden by the arena and all the gala stuff. You don't have 15 Marshalls; you've got a little amp and a guitar.

DAVE: There's not too many things that throw me off. Vocally sometimes I get a little bit psyched because I know my voice is rough and I wonder if I'm going to hit all the notes. Then it's a bit of workout and it's great to play the guitar. I say, oh, cool, I don't have to sing, I can just play. Then I get totally into the guitar part. It's a little harder with the vocal thing. Your fingers can hurt but

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you can still play. When your voice is hurting big time sometimes it just doesn't want to do it and it won't.

PAUL: Tuning is the worst part for me. You come off between songs and your roadie hands you your guitar and you pull the bottom E string and it goes flat a semi tone and you know you're going to have to unclamp it and crank it up and clamp it again because that's the guitar you've got to use for that song. I'm sweating it and thinking, come on, Mike, keep talking, or keep that drum solo going.

RICHIE: You get those gigs no matter what you do where everything is in the key of Z.

DAVE: That's the worst.

RICHIE: Then you try to sing.

LESLIE: It always works to turn up louder; that's really going to help. Let's cover it up.

JON: We've got all the digital tuners and everything built into the rack and sooner or later it comes to trying to tune the guitar.

VIVIAN: For me it's the guitar sound. You spend years getting THE sound and it sounds great. You get that great sound and go from one arena to another and it sounds real different because the stage is dead or it's live. That freaks me out sometimes. At soundcheck I may be hearing a lot of slapback from the hall and it sounds good and the band sounds big. Later when I go out on stage everything sounds muffled.

PAUL: We don't do soundchecks. I find we go in during the afternoon and the place is empty and sounds like a toilet. The folks come in at night and usually it sounds the same as last night out front. It's close enough.

LESLIE: More bands break up from soundchecks, too. We used to have to do soundchecks up the ying yang. For some reason Felix (Pappalardi) was insecure unless he played three songs every day in their entirety. I never wanted to do that. I never wanted to play something at soundcheck that I would have liked to have played at night.

PAUL: You burn it out.

LESLIE: One day we had to do two shows. At 12 in the afternoon he had to do the same damn soundcheck. I was standing on the stage and I don't know what possessed me. Felix was down surveying the floor. I got so mad I dumped the big Showco towers on him. I said, I don't care if you produced Jimi Clapton. I won't do a soundcheck anymore. It was like doing a whole set. And this day it was two sets. You don't give those sound guys who you pay all that money any credit. How much do they have to turn the knob from one arena to the next to make your voice a little louder?

VIVIAN: Lead singers usually don't want a soundcheck. When I was with Dio he rarely soundchecked. David Coverdale never soundchecks. They get freaked out if they go down there. Coverdale says he doesn't get inspired because it's just for a couple of techs. He doesn't put it all out.

DAVE: That's the trick about vocals too. You need the rest. In midafternoon you still have a bunch of junk in your pipes and the only way that you're going to make it work is if you dig down deep and you're pushing it. You can't push at two in the afternoon.

RICHIE: We did 240 some odd gigs and we soundchecked every one all the way to the end. We had a lot of moniter problems this year. We changed companies three times. Monitor men went in and out like water. When Bon Jovi plays live it's heavier than it is on the record. It's a lot of guitar and we don't use tape so we do a lot of background vocals. All five of us sing. As the months go on a singer's voice can get weaker. It doesn't have the power. I have a voice that may not be good but it's loud. I'm blowing shit up. Our bass player has one of these voices that has its own EQ. It cuts

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through no matter what. He's the real high voice. The other guys are singing loud too so it's almost a heavy metal environment with quartet vocals. Monitor men were pulling their hair out. We soundchecked, but what a pain in the ass. Everybody is trying to fix the problems from the last night all at the same time. You only have so much time before the union opens up the hall and lets the kids in. There is never enough time to make that soundcheck really count. Every room is different to begin with and then when you put all the kids in every room is even more different.

PAUL: We should talk about last night's Kramer/Duncan jam. That's a perfect example.

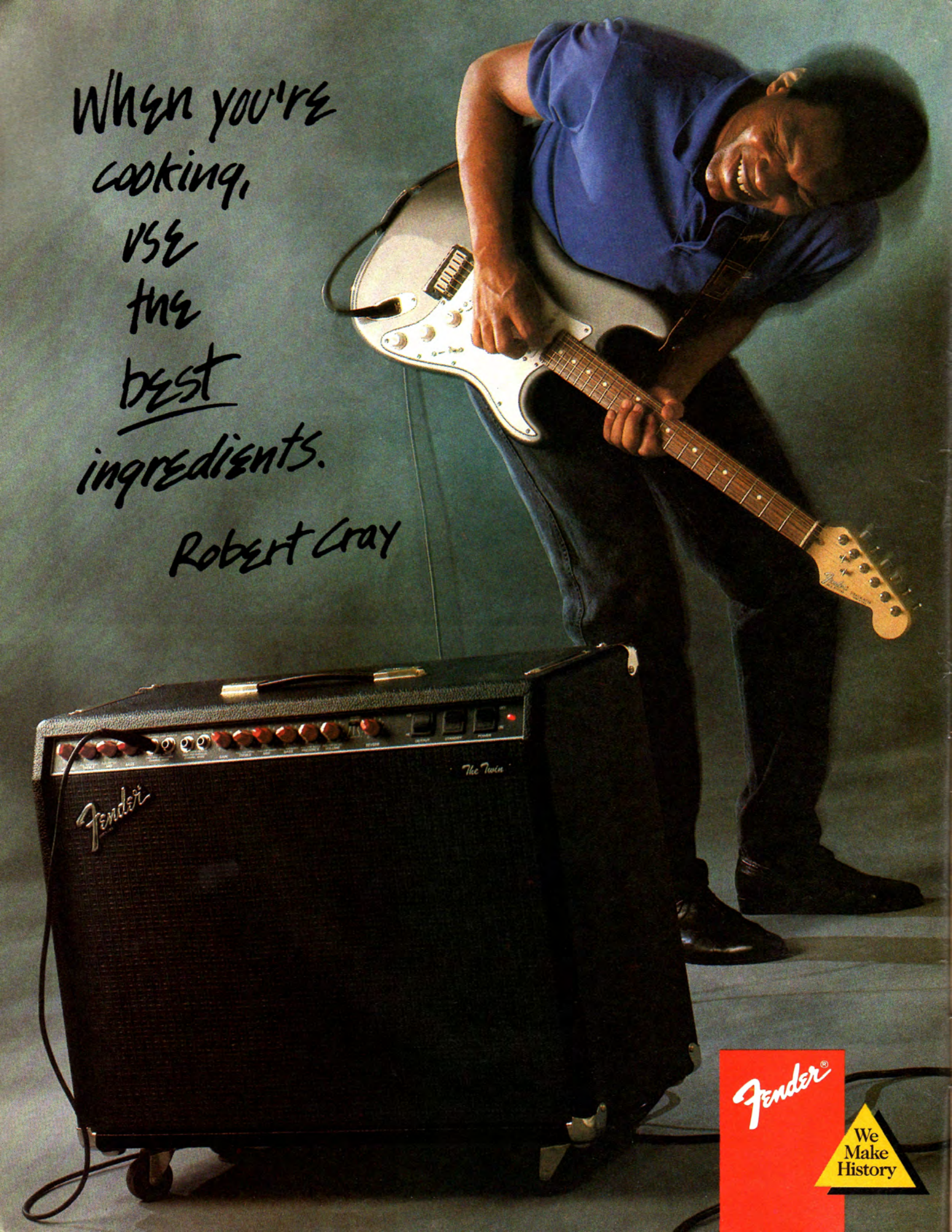
DAVE: Let's see, two broken strings in about 15 minutes. I kind of tune it out. Through the years you learn how to deal with things. There are some guys 20 years later who are still uptight when something happens.

PAUL: Throw your hands up. That works great live; people love it. They know what's going on.

RICHIE: Sometimes a deficit can help you. I'm not that fond of our first two records because there were things that were blocking my involvement in them. Also the fact that with Bon Jovi people didn't know if we were a sphagetti sauce or jeans. They are marketing Jon's face instead of the musicianship of the band. They put us on tour with Scorpions and a hard core heavy metal audience and we had to go up there and we were scared. But you stand your ground. Then we went on tour with Priest and did Europe with Kiss. We did all the metal bands and we were successful in the fact that maybe people didn't know what the hell we were doing but we were going out there every night with our teeth bared. That's all there was to do. Amps would blow up they'd give you three lights, a fan, and five feet of stage. Facing those things and all that went down can do two things to you. It can set a fire under your ass to go out there and kick ass, or you get buried.

DAVE: That's absolutely true. That's happened to us so many times. It really does set a fire under your ass. You know they are tearing the limiters down and the PA. They are unplugging the mid-range. You just go out there and you want to burn that much more. I guess you transform past that when it gets to the point where it doesn't happen so much anymore. But that's inbred in you; I'm going to get through this and make a better deal out of it.

JON: The first tour I ever did was with the J. Geils band. I was scared shitless. All I read in Rolling Stone about the Geils band was how the opening acts got eaten alive. I figured I'm a goner, it's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the end of my career. It tends to forge your steel though. I did three nights in Cobo Hall in Detroit. I knew they were going to kill me, shoot me, or hit me with something. So I went in with the attitude that I'll be off the tour tomorrow so I'm just going to go for it. We got over and one thing led to another.

Do you get off more live than making records?

JON: I do.

DAVE: I do. I had to learn how to play in the studio. All of us had to learn how to play in the studio. That wasn't our normal environment. Our first environment was jamming with our friends in the backyard. All of a sudden you have to make it magical and make it work because you have to live with that thing on vinyl for the rest of your life. You have to learn how to relax yourself in the studio.

JON: That's hard.

LESLIE: For me the hardest thing in the studio was playing in a three piece and playing more guitar to fill in. Every time I start playing a line sooner or later I have to force myself to play rhythm because later on that's where your trouble starts. Why did I play that lick there, now I can't do this or that. There's a regiment about it. I envy studio cats for their discipline.

DAVE: Very disciplined. I was talking to Angus (Young) one time and he was saying, 'I can't play to save my life in the studio. I have to have some friends come in so I can play for 'em. I can't play a lick unless I'm playing in front of people.'

JON: You can't play to the engineer.

DAVE: I can understand that. We don't have a crowd come in, but it would be nice sometimes.

What happens when you record live? Do you pull back and play it safe?

JON: You try not to think about it.

LESLIE: They used to hide the mikes and you don't go outside and see the truck.

DAVE: There's a guy in my band who is like that. You can't tell him that we will be recording live or he stiffens up. It's hard for him to relax and get into it. For me it's not too bad. For the first couple of minutes you think about it and then I focus into the audience or the performance part and I don't think about it anymore.

PAUL: Unless it's a key part or a particularly hard riff to play you might say oh geez, here it comes, and, wow, I got through.

LESLIE: There are some great live albums, though, like *Wheels of Fire*.

JON: *Humble Pie Live at the Fillmore*.

DAVE: The Who, *Live at Leeds*. I wore the grooves out of The Allman Brothers *Live at the Fillmore*.

RICHIE: I always liked the Dave Mason live album. He's a great writer and a nice melodic player. He took a lot of stuff from Hendrix. I liked the Allman Brothers live album too.

PAUL: I'd say the Allman Brothers has got to be the classic.

VIVIAN: Thin Lizzy, *Live and Dangerous*.

JON: Good album.

When you make a record with multiple tracks of guitar is it hard to duplicate live?

JON: The idea is to reproduce the spirit of your record.

RICHIE: It depends on where you're focusing your band. If you're a live player and this is what you were brought up doing, those are the kind of songs you're going to write.

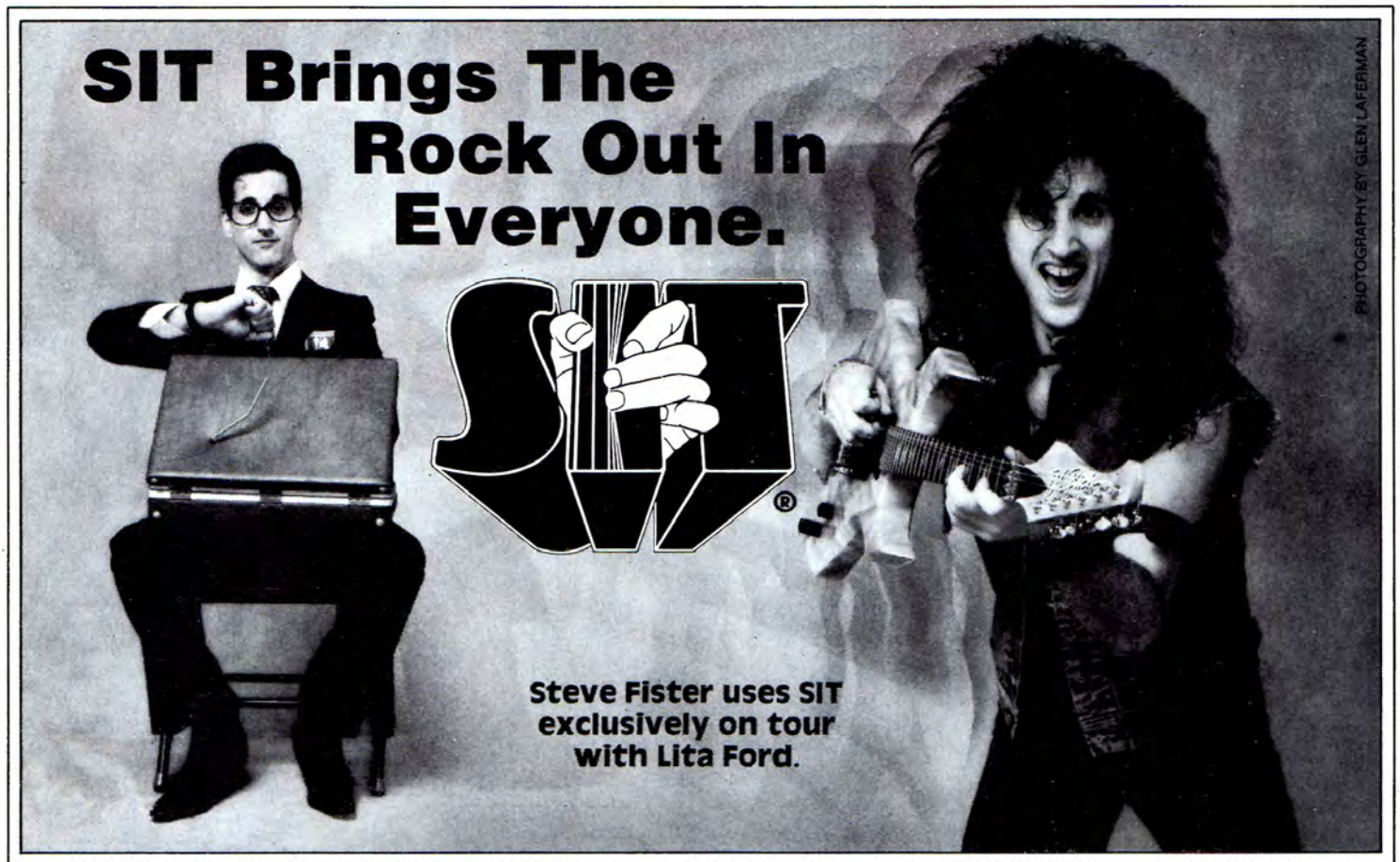
JON: You've got to remain true to yourself

LESLIE: Get a good song and worry about it later.

VIVIAN: If we were going to do a song with a 40 piece orchestra then we might have trouble doing it live. You're talking about putting out 60,000 watts of power in an arena with 15,000. They don't always catch on if the third part of the guitar harmony is missing.

DAVE: If the spirit is true you can get

Continued on Page 118



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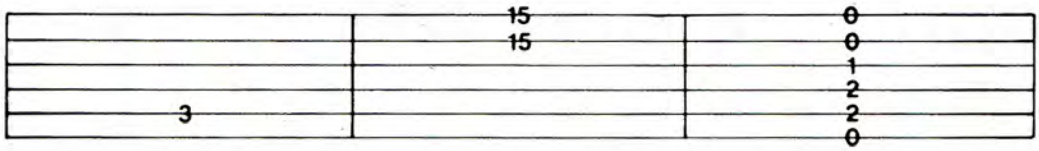
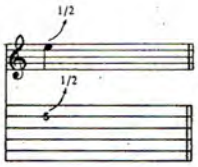
TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:

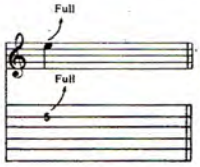


5th string, 3rd fret — *1st string, 15th fret, 2nd string, 15th fret, played together* — *an open E chord*

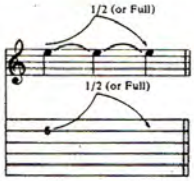
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



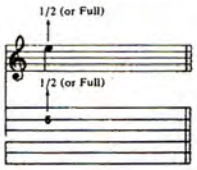
BEND: Strike the note and bend up ½ step (one fret).



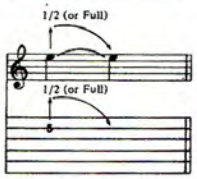
BEND: Strike the note and bend up a whole step (two frets).



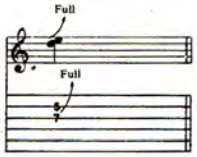
LEGATO BEND AND RELEASE: Strike the note. Bend up ½ (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



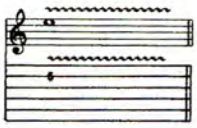
GHOST BEND: Bend the note up ½ (or whole) step, then strike it.



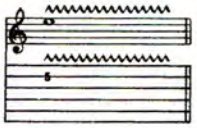
GHOST BEND AND RELEASE: Bend the note up ½ (or whole) step. Strike it and release the bend back to the original note.



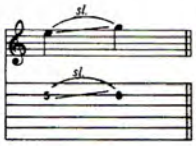
UNISON BEND: The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings.



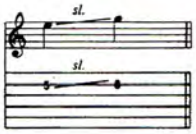
VIBRATO: The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar.



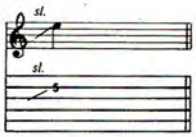
SHAKE OR EXAGGERATED VIBRATO: The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar.



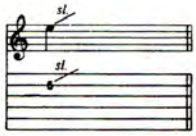
SLIDE: The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck.



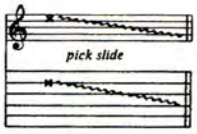
SLIDE: Same as above, except the second note is struck.



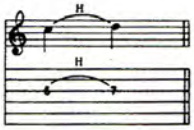
SLIDE: Slide up to the note indicated from a few frets below.



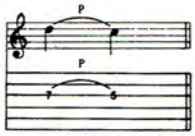
SLIDE: Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide.



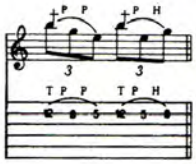
PICK SLIDE: The edge of the pick is rubbed down the length of the string. A scratchy sound is produced.



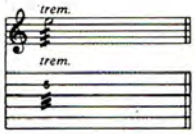
HAMMER-ON: Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



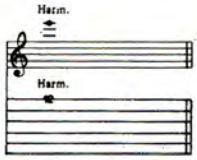
PULL-OFF: Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted.



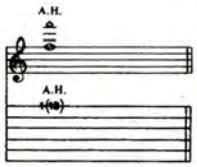
FRETBOARD TAPPING: Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes).



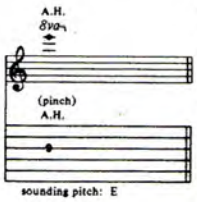
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



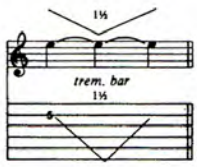
NATURAL HARMONIC: The fret hand lightly touches the string over the fret indicated; then it is struck. A chime-like sound is produced.



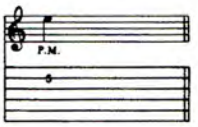
ARTIFICIAL HARMONIC: The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger.



ARTIFICIAL "PINCH" HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



TREMOLO BAR: The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch.



PALM MUTE (P.M.): The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand.

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PERFORMANCE NOTES

By Andy Aledort

LITTLE SISTER

Over the years, Ry Cooder has developed a unique rhythm guitar style that fuses diverse influences such as old time country blues (Blind Willie Johnson, Reverend Gary Davis), R&B/soul (Curtis Mayfield), Mexican Norteno, Chicago blues (Muddy Waters, Bo Diddley), Hawaiian guitar, gospel, and various other influences that contribute to his particular brand of soul music. Open tunings play a large part in his style, and for this tune, all guitars are tuned to open G with a capo at the third fret, creating an open Bb tuning. Ry fingerpicks for the most part, and his fingerpicking pattern combines two and three note chord voicings with moving bass lines, creating a rhythm part closer to piano than guitar. Three guitars are included in this arrangement; one main rhythm guitar, one acoustic, and one adding reggae-like chord accents. You should study all the guitar parts to see how Ry fits all the complementary syncopations together. The Bb tuning also creates new and unusual chord shapes, affording possibilities not available in standard tuning. The primary rhythm guitar sounds like a Stratocaster with active pickups recorded direct, with a short amount of studio flanging added.

SKYSCRAPER

The verse sections of this tune are predominantly keyboard-laden, with guitar essentially doubling the main part (arranged here for one guitar). Likewise the little melodic bit in the intro. Steve Vai's four-bar intro riff is based on F# Dorian (F#,G#,A,B,C#,D#,E). Notice Steve's fast descending arpeggio riff between verse one and two; one effective way to articulate this is to use a reverse rake (an upstroke sweep across the strings) for the C#, A, and F# notes. The guitar solo begins with a reference to F# Aeolian, including the b5 (F#,G#,A,B,C,C#,D,E). Steve also uses unusual rhythmic groupings such as five eighth notes against two quarters. Bars seven and eight utilize F# Lydian (F#,G#,A#,B#,C#,D#,E#). Bars 11 and 12 feature a riff based on F# pentatonic minor with miscellaneous open strings, creating an F# Phrygian sound (F#,G,A,B,C#,D,E). This is followed by a riff comprised of double-octaves (a note doubled an octave above and an octave below), which will take some practice to work up to speed. For the end of the solo, Steve sustains notes while pulling up on the tremolo bar and vibratoing with it simultaneously; digital delay thickens the sound, enhancing the effect. Following the guitar solo, Steve arpeggiates chord forms which require a stretch. All the notes must be sustained as long as possible to achieve the desired effect. Arpeggiating these tone clusters (chords made up of notes 2nds and minor 3rds apart) creates a sound reminiscent of Japanese music.

KILLER OF GIANTS

The intro and first verse of this song feature Jake E. Lee arpeggiating different chord voicings on acoustic guitar; many of these voicings utilize the open B and high E strings. I suggest either using alternate picking or a combination of downstrokes when playing from low to high strings and upstrokes when playing from high to low strings. Lee combines fingerpicking with arpeggiating during the first verse and the prechorus. His guitar solo begins with riffs based on B pentatonic minor (B,D,E,F#,A) and B Aeolian (B,C#,D,E,F#,G,A). Notice how well he combines octaves and fifths with single note lines. This is a well-executed, well-balanced solo that was preconceived, approaching groups of four bars with different melodic and harmonic inventions.

THEME FOR AN IMAGINARY WESTERN

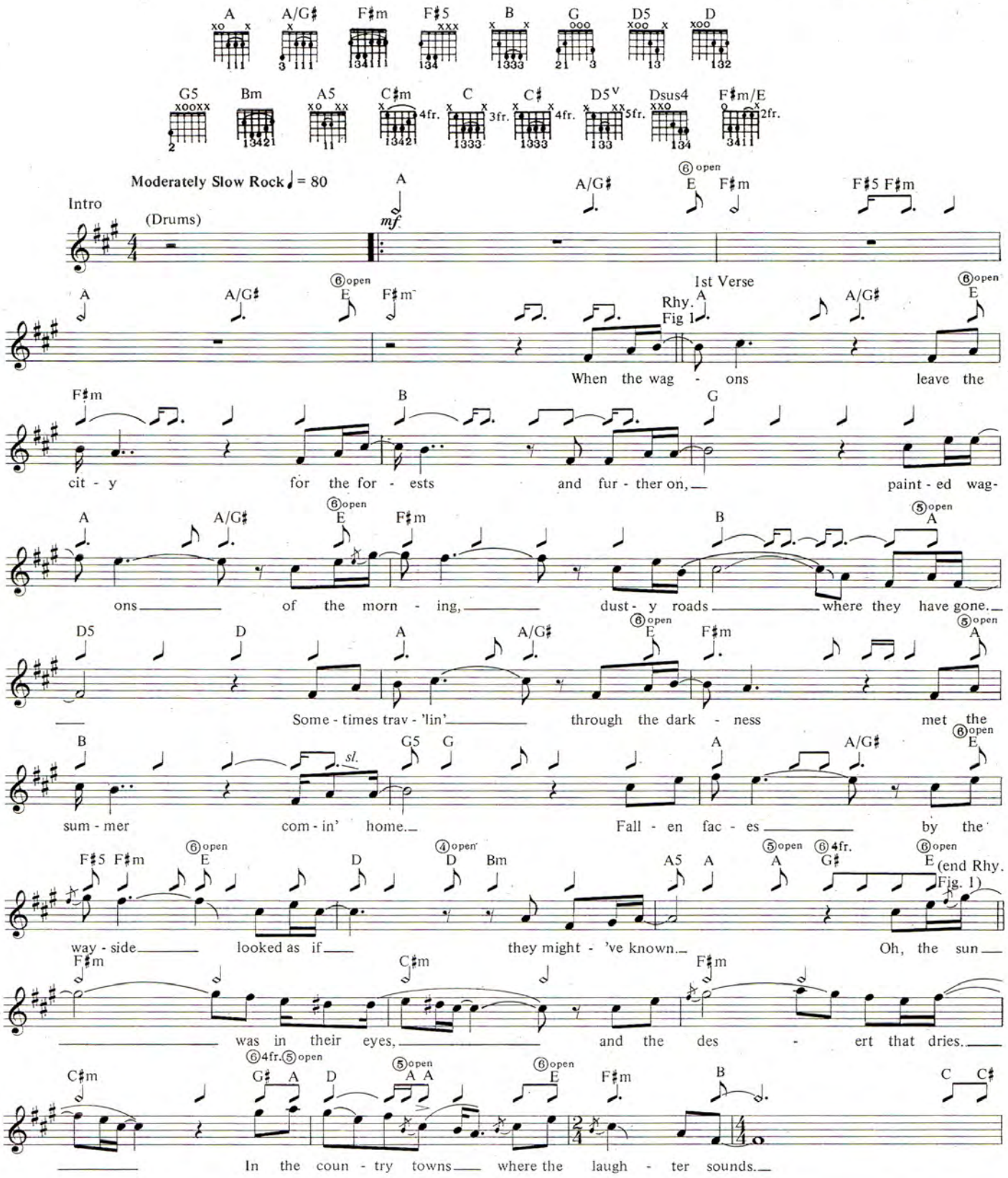
One of Mountain's greatest hits, this tune was composed by the immortal Jack Bruce (words by Pete Brown). Jack and Leslie West enjoyed a brief career together in West, Bruce and Laing (Corky Laing was Mountain's original drummer) and these two have teamed up again on West's latest release, *Theme*, which features a remake of this tune. The classic original is transcribed here, and it includes stellar playing from Leslie and bassist Felix Pappalardi, whose bass line is included also. This tune features a more complex chord progression than most rock tunes, though it remains primarily diatonic to the key of A major or F# minor (relative minor of A major). Leslie's solos are based on the notes A,B,C#,E, and F#, which can be thought of as A pentatonic major or F# pentatonic minor. Notice his beautiful sense of phrasing and his trademark vibrato; his playing is a testament to the concept of using a direct, succinct approach, saying a lot with a little!

Tablature Explanation page 29

THEME FOR AN IMAGINARY WESTERN

As Recorded by Mountain
(From the album THE BEST OF MOUNTAIN/Columbia Records)

Words and Music by
Jack Bruce & Peter Brown



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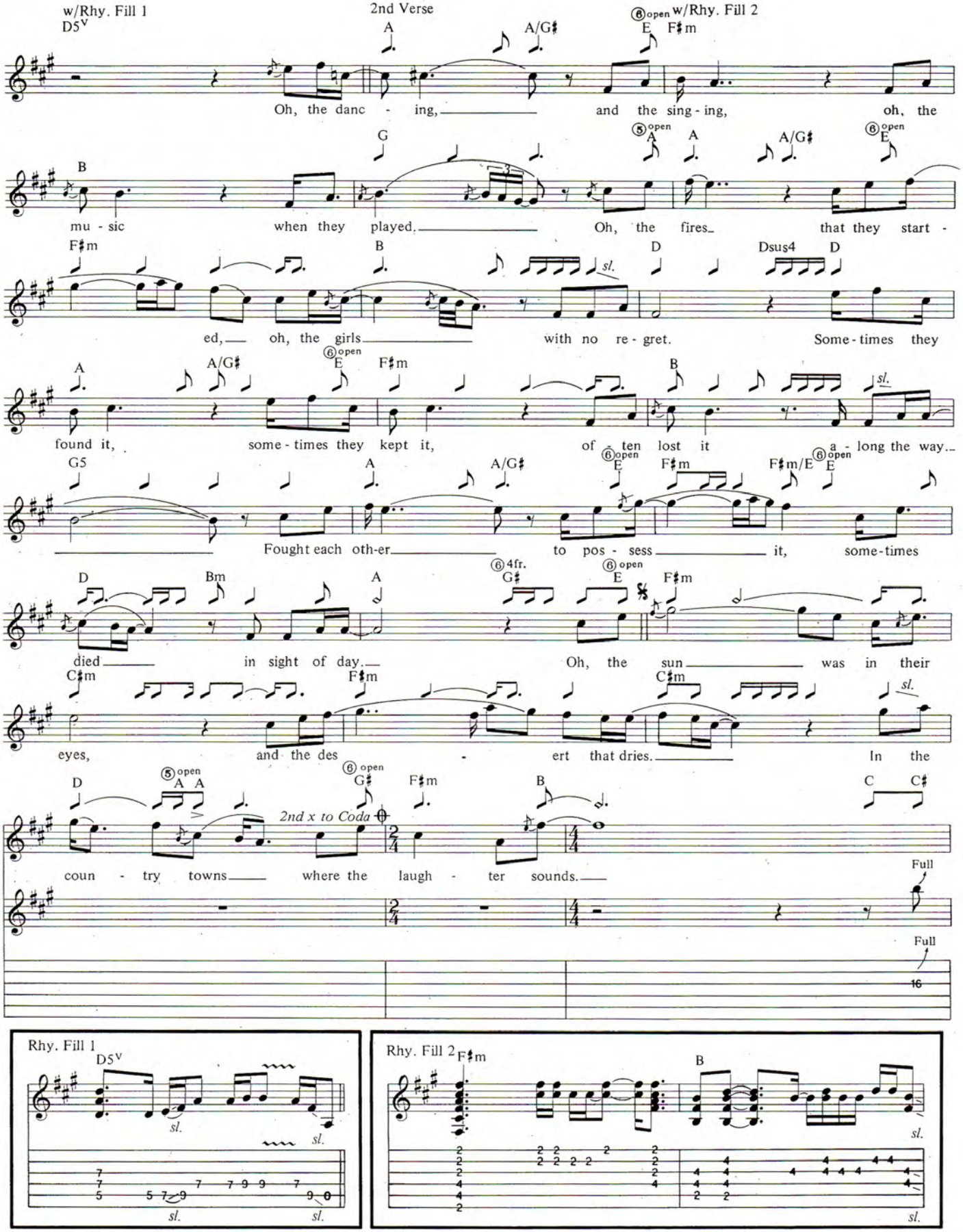
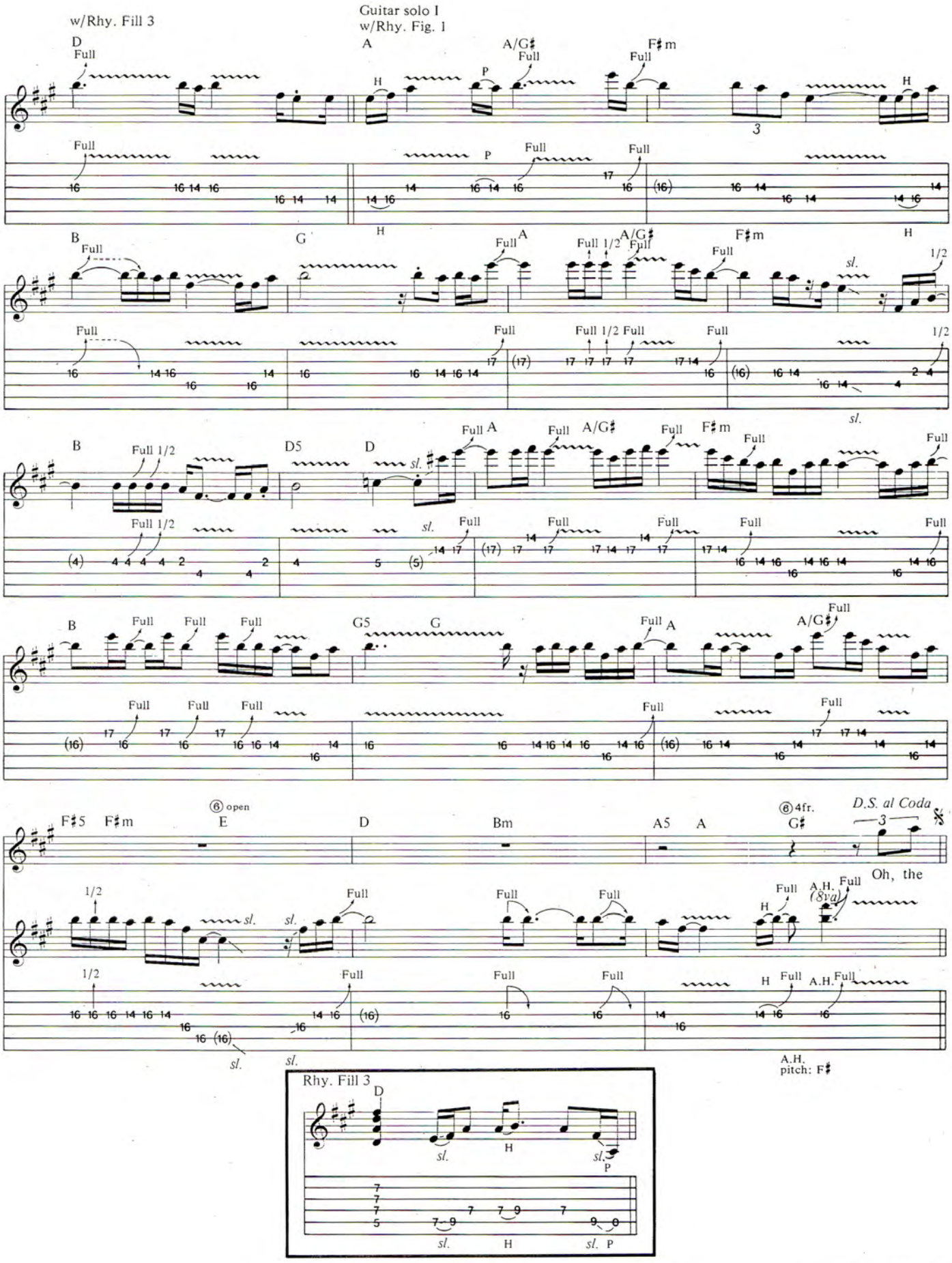
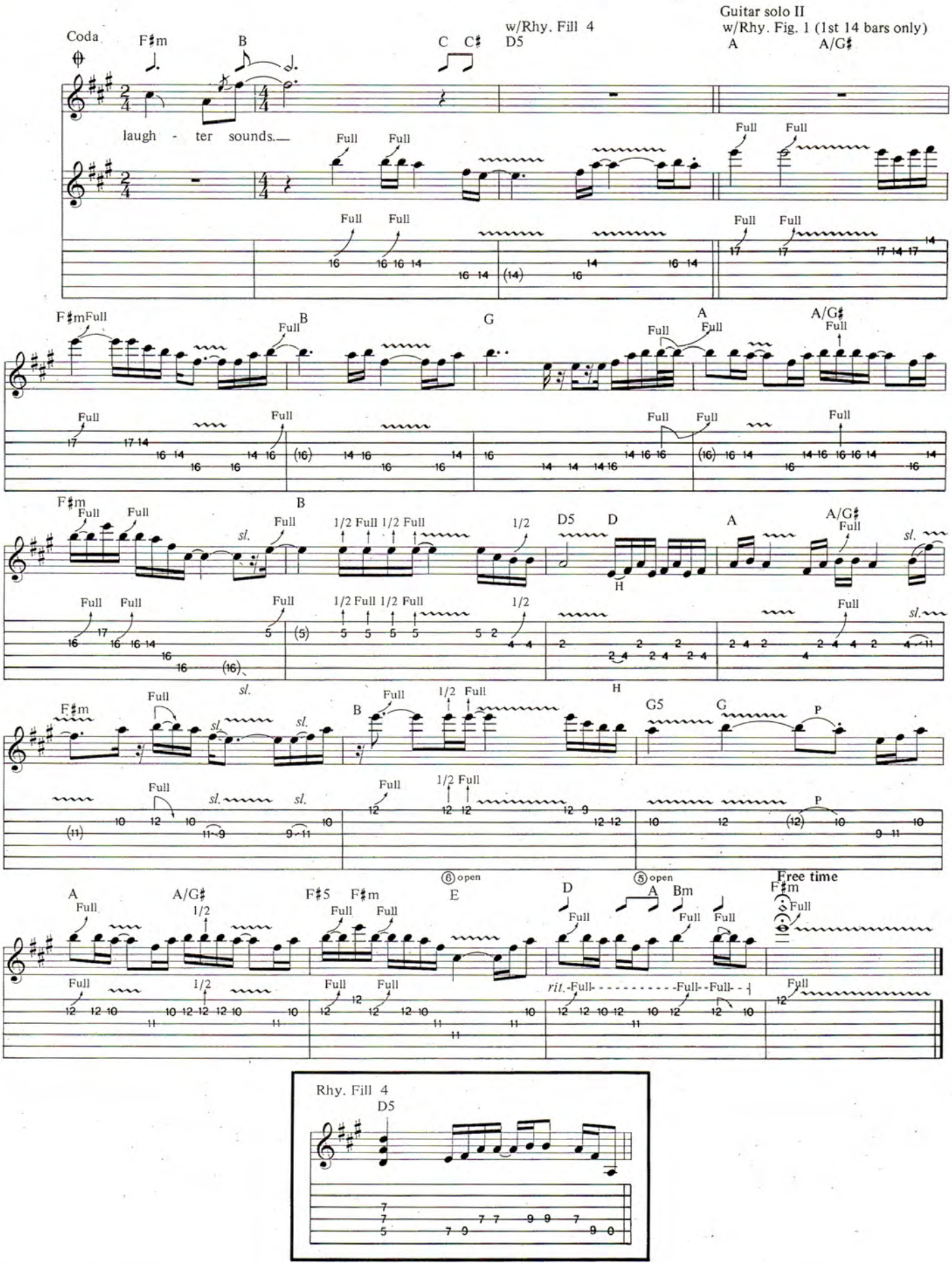

w/Rhy. Fill 1
D5v
2nd Verse
w/Rhy. Fill 2
Oh, the danc - ing, and the sing - ing, oh, the
mu - sic when they played. Oh, the fires that they start -
ed, oh, the girls with no re - gret. Some - times they
found it, some - times they kept it, of - ten lost it a - long the way.
Fought each oth-er to pos - sess it, some-times
died in sight of day. Oh, the sun was in their
eyes, and the des - ert that dries. In the
coun - try towns where the laugh - ter sounds.
2nd x to Coda
Full
Rhy. Fill 1
Rhy. Fill 2


w/Rhy. Fill 3
Guitar solo I
w/Rhy. Fig. 1
D
A
A/G♯
F♯m
B
G
D5
G5
F♯5
E
Bm
A5
G♯
⑥ open
⑥ 4fr.
D.S. al Coda
Oh, the
A.H. (8va)
A.H. pitch: F♯
Rhy. Fill 3


Coda
F♯m
B
C C♯
w/Rhy. Fill 4
D5
Guitar solo II
w/Rhy. Fig. 1 (1st 14 bars only)
A
A/G♯
laugh - ter sounds.
Full
G
D5
D
H
sl.
1/2 Full 1/2 Full
1/2
G5
P
⑥ open
E
⑤ open
Bm
Free time
rit.
Rhy. Fill 4

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Words and Music by
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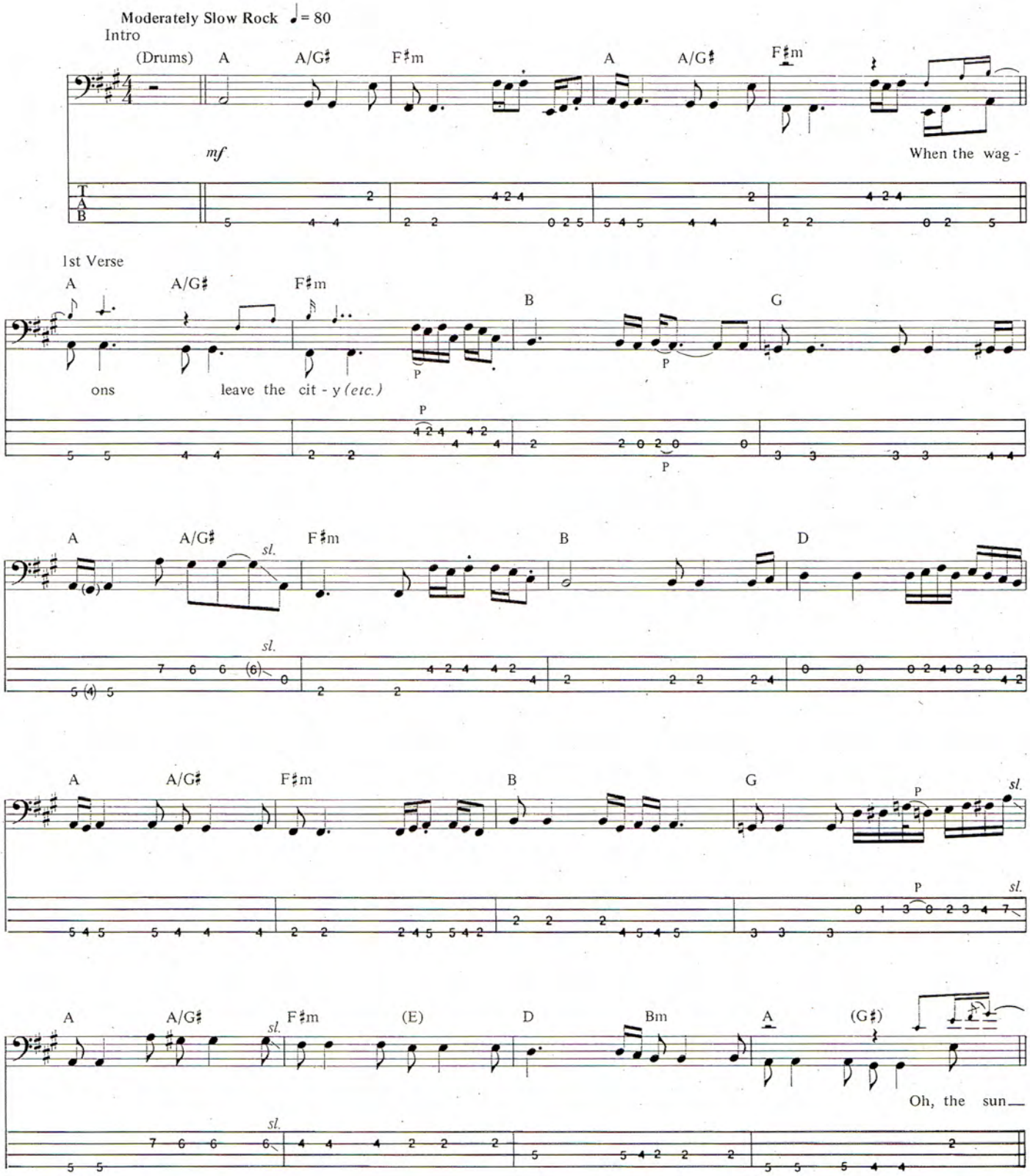

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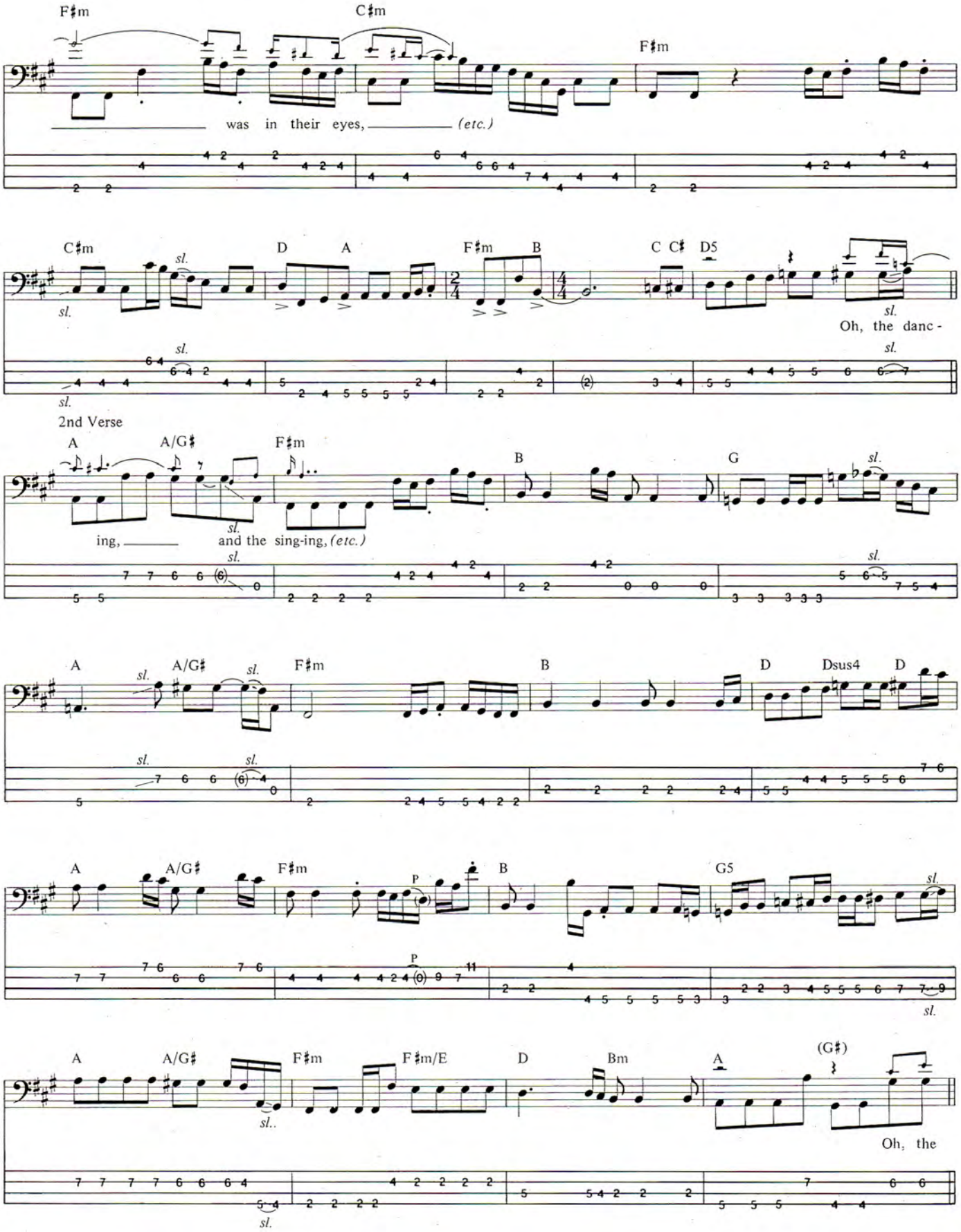
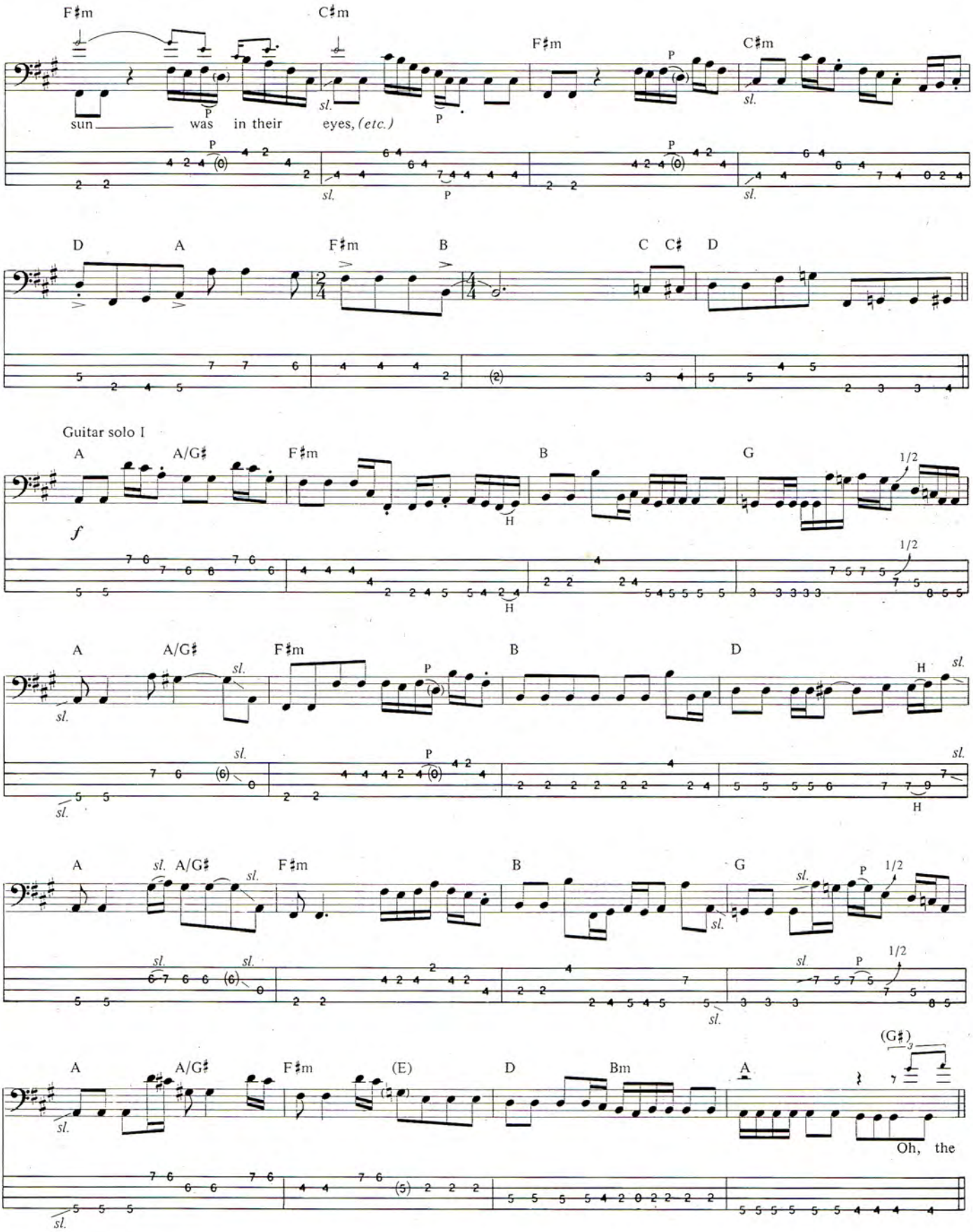
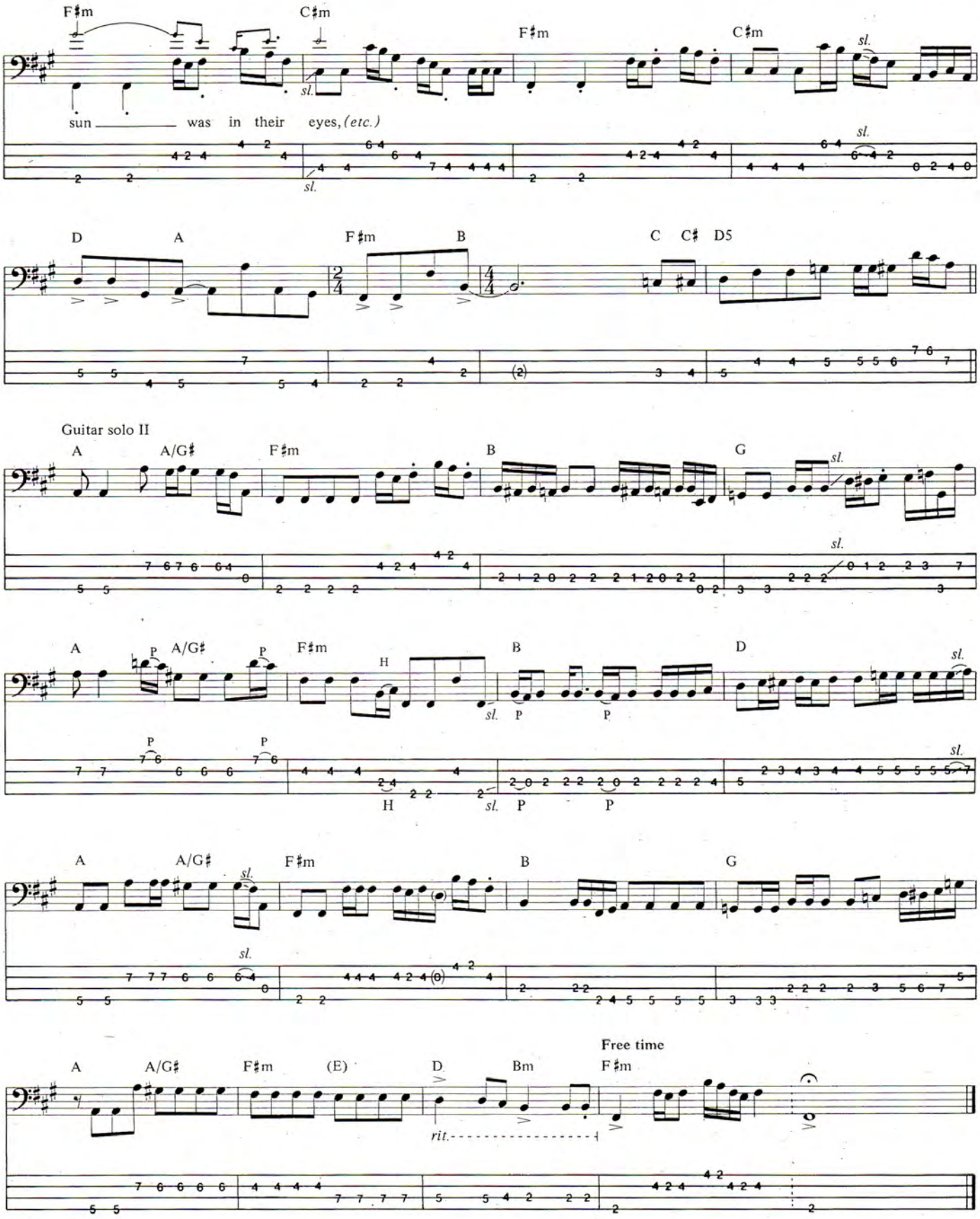

F♯m
C♯m
F♯m
was in their eyes, (etc.)
C♯m
D
A
F♯m
B
C C♯
D5
Oh, the danc-
2nd Verse
A
A/G♯
F♯m
B
G
ing,
and the sing-ing, (etc.)
A
A/G♯
F♯m
B
D
Dsus4
D
A
A/G♯
F♯m
B
G5
A
A/G♯
F♯m
F♯m/E
D
Bm
A
(G♯)
Oh, the


F♯m
C♯m
F♯m
C♯m
sun was in their eyes, (etc.)
D
A
F♯m
B
C
C♯
D
Guitar solo I
A
A/G♯
F♯m
B
G
A
A/G♯
F♯m
B
D
A
A/G♯
F♯m
B
G
A
A/G♯
F♯m
(E)
D
Bm
A
(G♯)
Oh, the


F♯m
C♯m
F♯m
C♯m
sl.
sun ——— was in their eyes, (etc.)
D
A
F♯m
B
C
C♯
D5
Guitar solo II
A
A/G♯
F♯m
B
G
A
P
A/G♯
P
F♯m
H
B
D
A
A/G♯
F♯m
B
G
Free time
A
A/G♯
F♯m
(E)
D
Bm
F♯m
rit.

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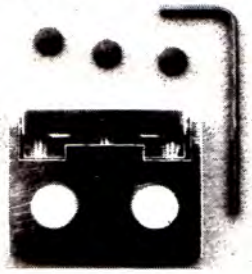

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GUITAR SECRETS

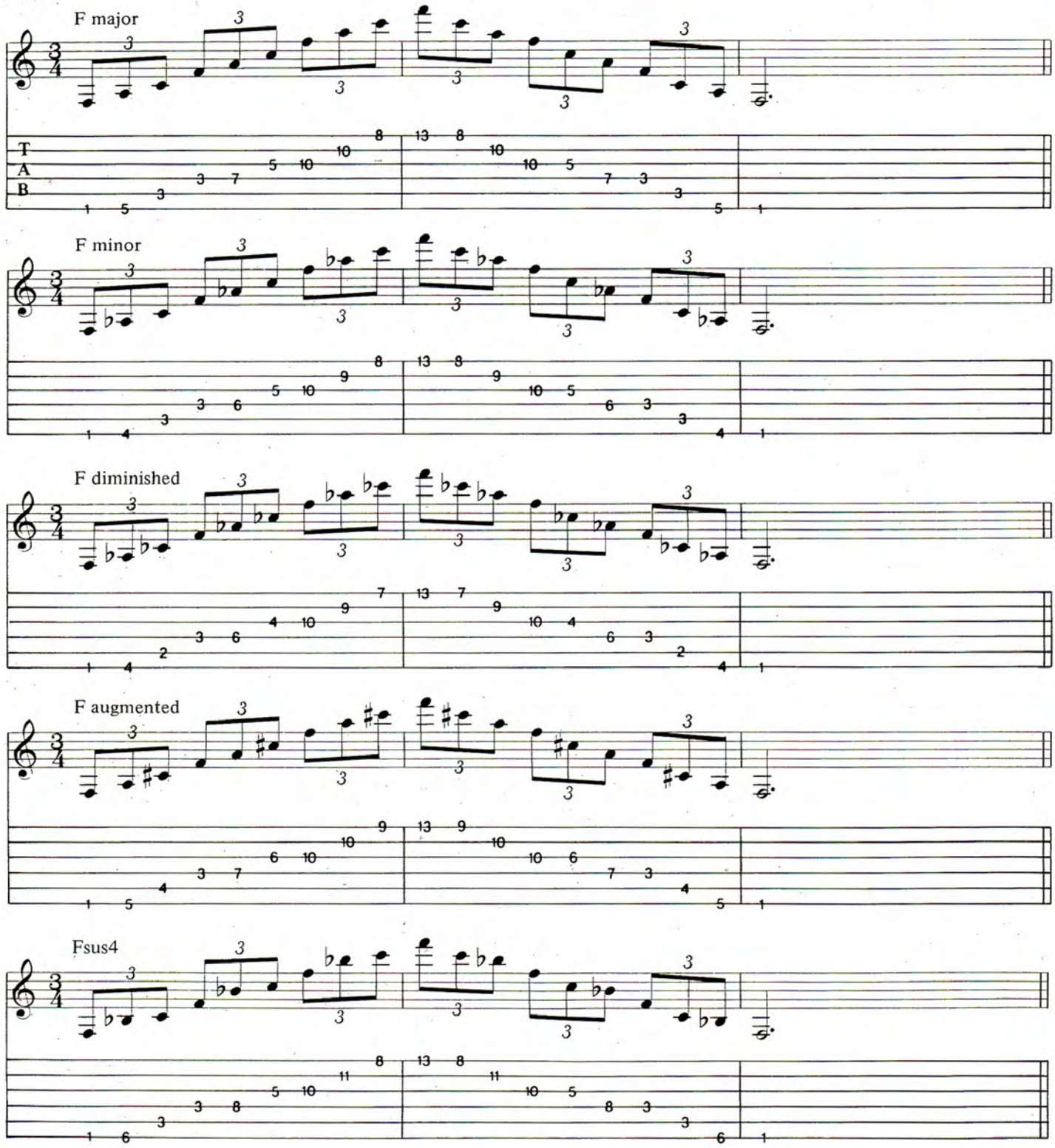
By Joe Satriani

Here is a triad arpeggio exercise that spans thirteen frets and uses all six strings. It is an excellent workout for both hands and it will help you visualize more clearly how a chord can be spread out over the fretboard. Written are the triads: F major (1,3,5), F minor (1,b3,5), F diminished (1,b3,b5), F augmented (1,3,#5), Fsus4 (1,4,5). Play them with alternating strokes. (See Staff 1)

These arpeggios should be practiced in all positions. Following a cycle of fourths can be useful here. Play each of the five arpeggios off the following notes (in the order written): C,F,Bb,Eb,Ab,Db,Gb,B,E,A,D,G. If you can not complete an arpeggio due to lack of frets, simply go as far as your fretboard permits.

This exercise should be practiced with a metronome at a comfortable tempo. Coordination first. Then speed. Good Luck!

Staff 1



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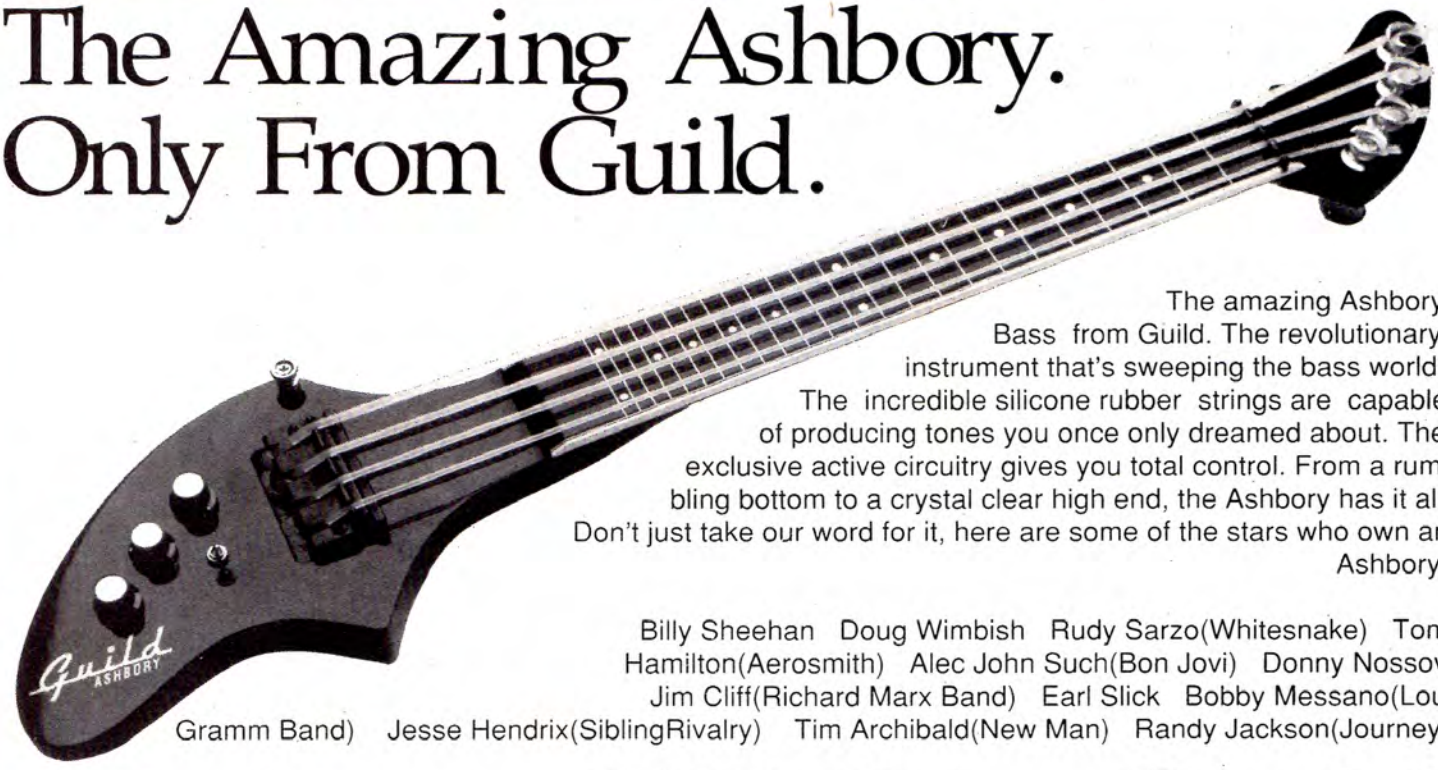

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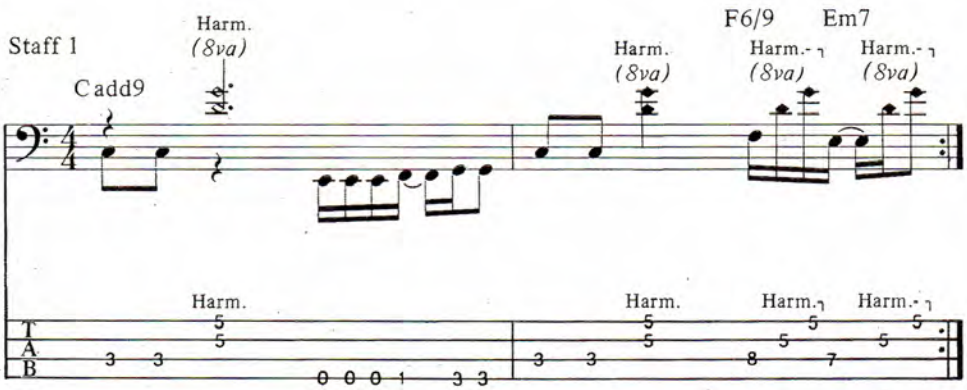
HARMONICS

BASS SECRETS

By Randy Coven



This month I'd like to explore harmonics and their intervalic relationship to fretted notes. There are two types of harmonics, natural and artificial, and how to make them is explained on the Tablature Explanation page. The fact is, harmonics are easier to get on bass than on guitar because the strings are thicker and they don't move as much when you push them. To get the clearest sounding harmonics strike the string close to the bridge.

Let's start with the natural harmonics on the G string found on the 4th, 5th, 7th, 9th and 12th frets. The most important thing to learn here is the relationship of the harmonic to the fretted note and the open G string. Start with the 4th fret on the G string. The harmonic produces a B which is two octaves and a major third above the open string (the fretted note is also a B). The relationship of two octaves and a major third between the open string and the harmonic at the 4th fret is true for all the strings. The 5th fret harmonic is a G two octaves above the open string (the fretted note is a C). Again, this two octave relationship holds true for all the harmonics produced at the 5th fret. The 7th fret harmonic is a D which is an octave and a 5th above the open string (the fretted note is also a D). As you may have already guessed, all the harmonics produced at the 7th fret will be an octave and a 5th above the open strings. The 9th fret harmonic produces a B which is the same as the 4th fret harmonic. It's two octaves and a major third above the open string (the fretted note this time is an E). The 12th fret harmonic is one octave higher than the open G.

The purpose here is to learn these notes so you can form chords and create melodies and bass lines using harmonics. Staff 1 is a simple chord progression based on C to F to Em, using natural harmonics. If you are in a trio situation you can make the band sound fuller by playing harmonics over the bass notes. A good example of this can be heard on "Call It Sleep" from *Flex-Able*, with Stuart Hamm on bass. Also check out Joni Mitchell's "Coyote," with Jaco pulling the strings.

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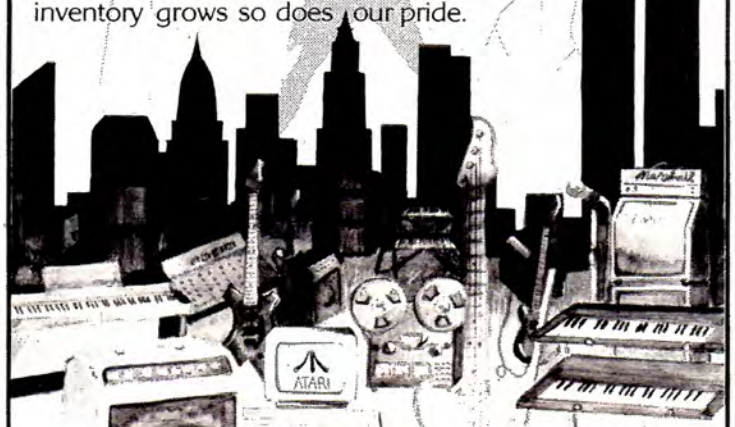

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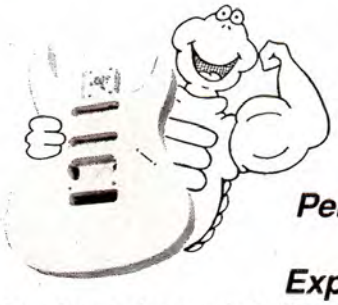

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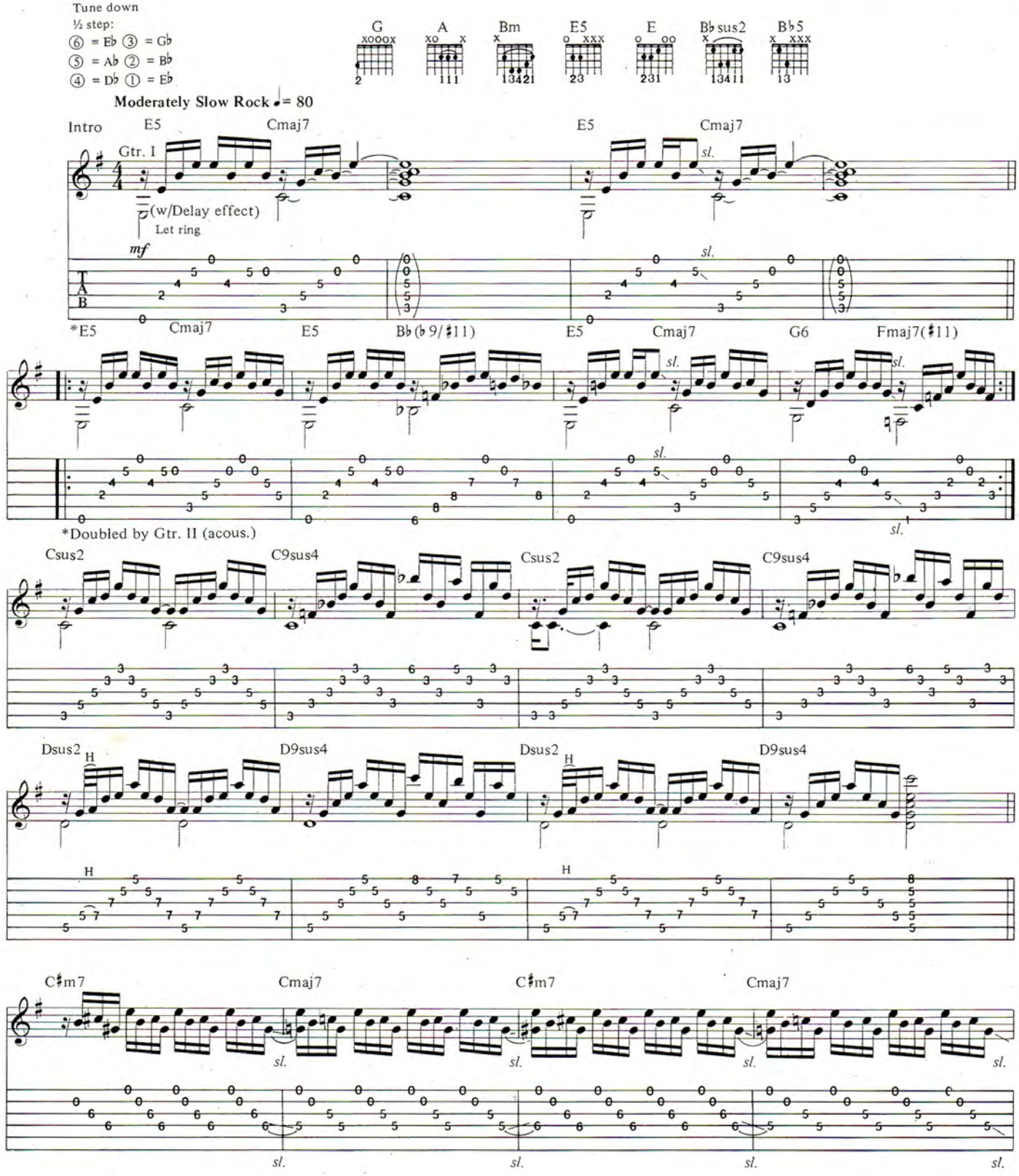
Tablature Explanation page 29

KILLER OF GIANTS

As Recorded by Ozzy Osbourne
(From the album THE ULTIMATE SIN/CBS Associated Records)

Words and Music by
Ozzy Osbourne, Jake E. Lee
& Bob Daisley



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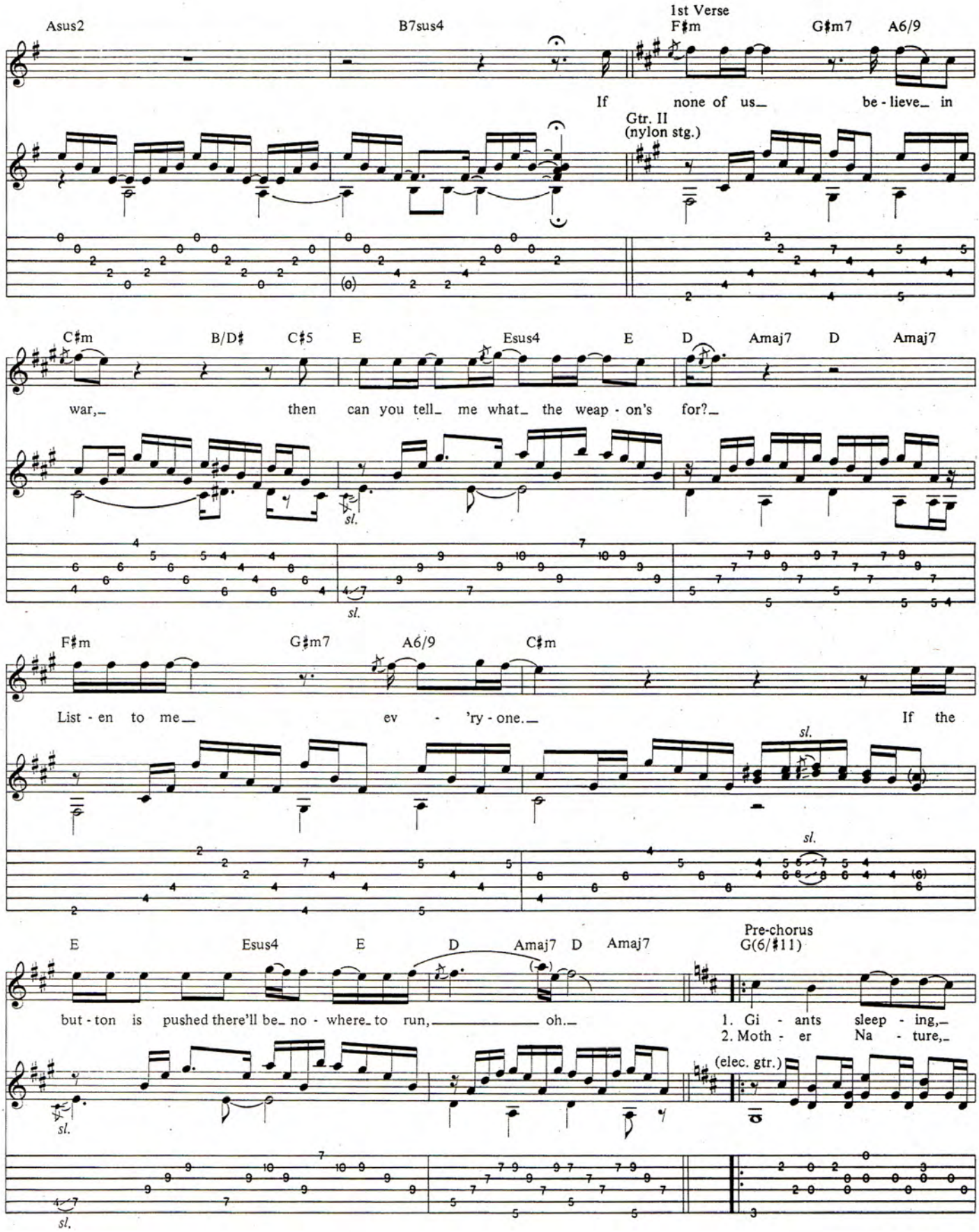
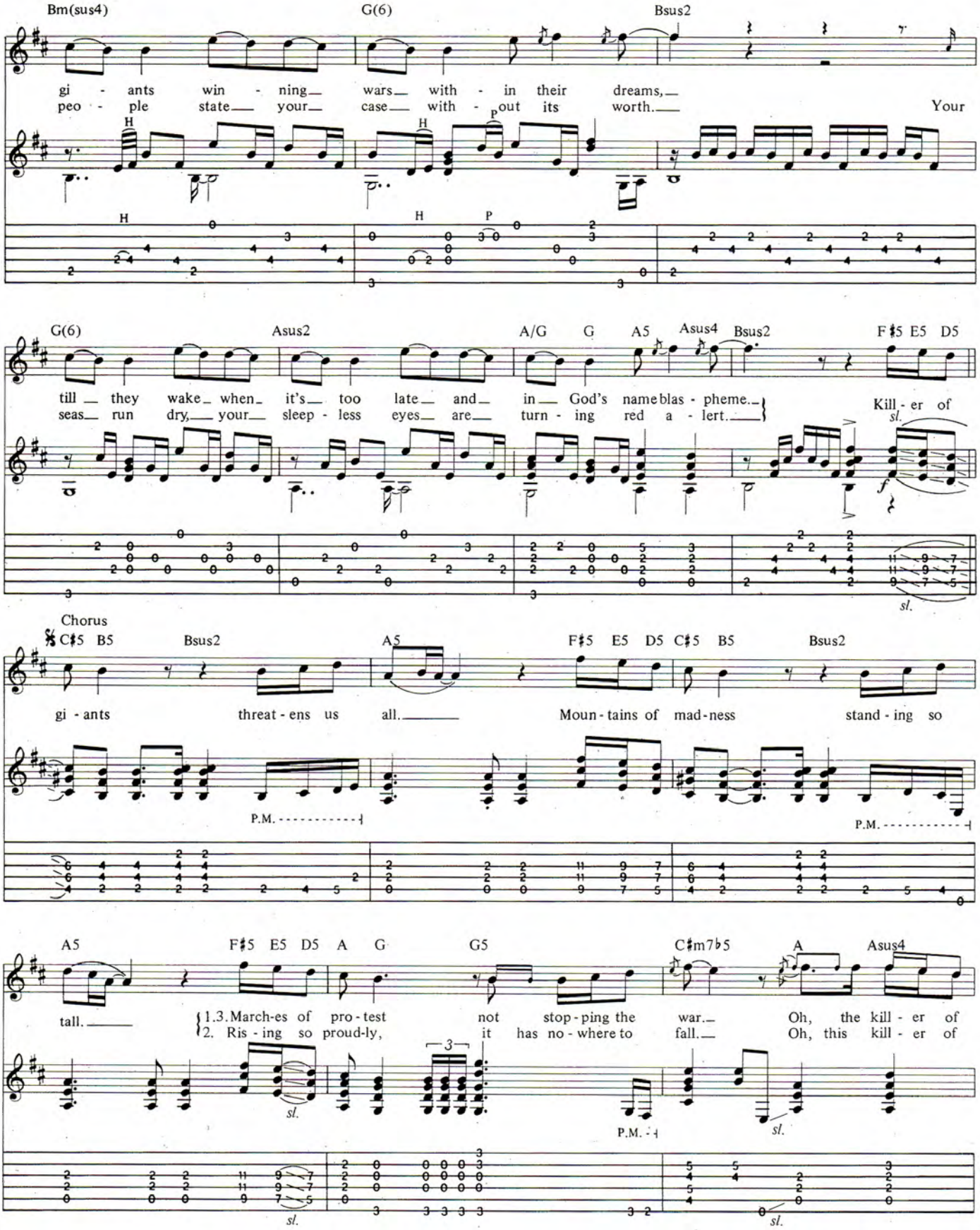
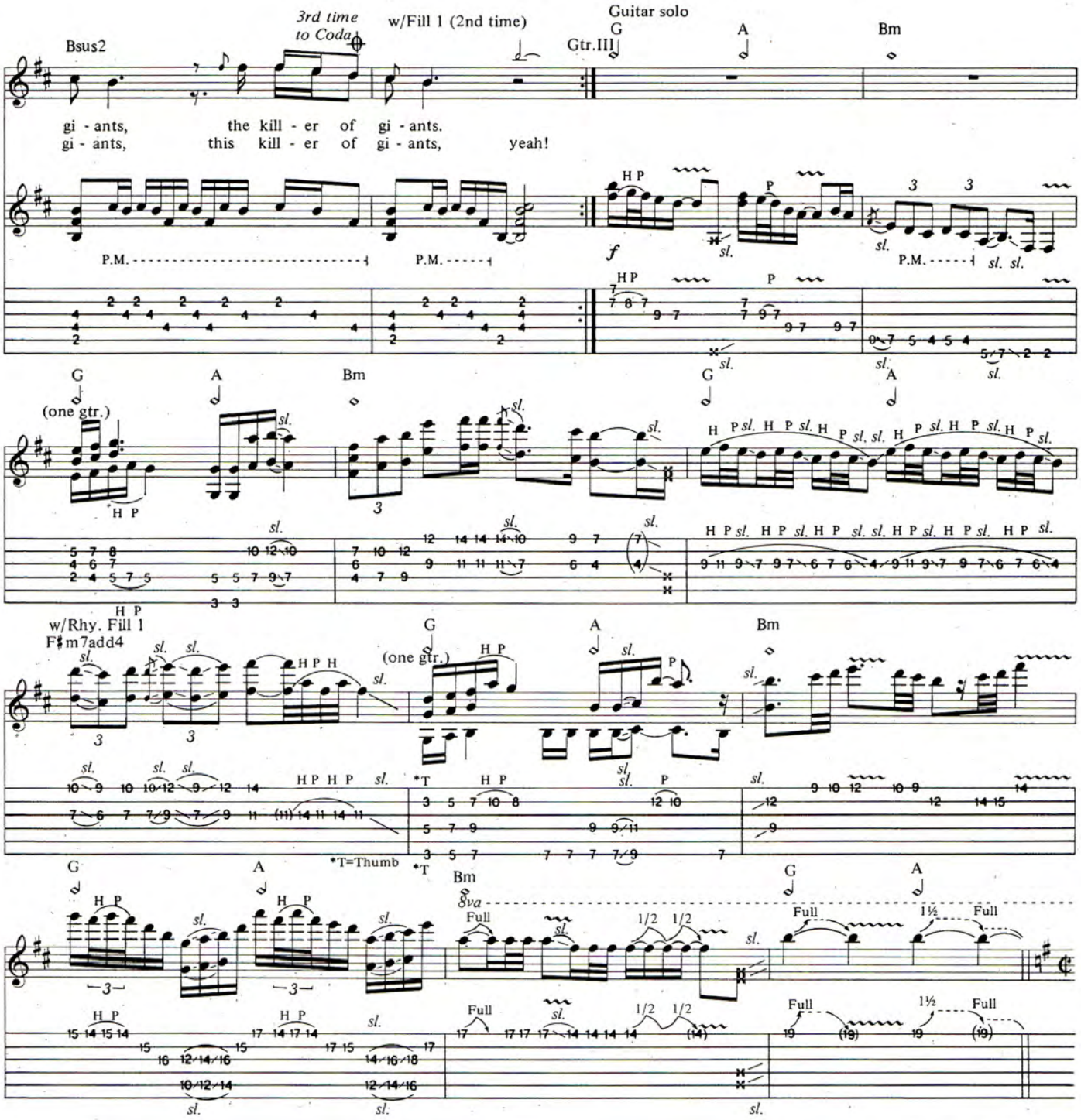
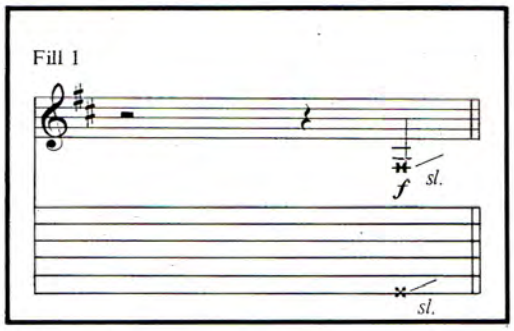
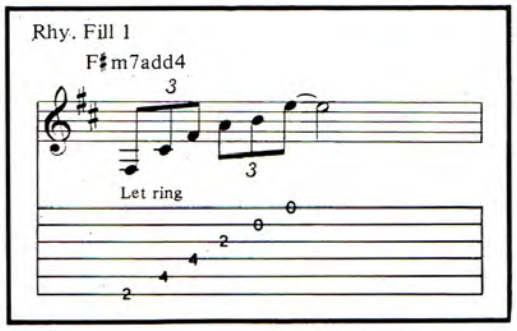
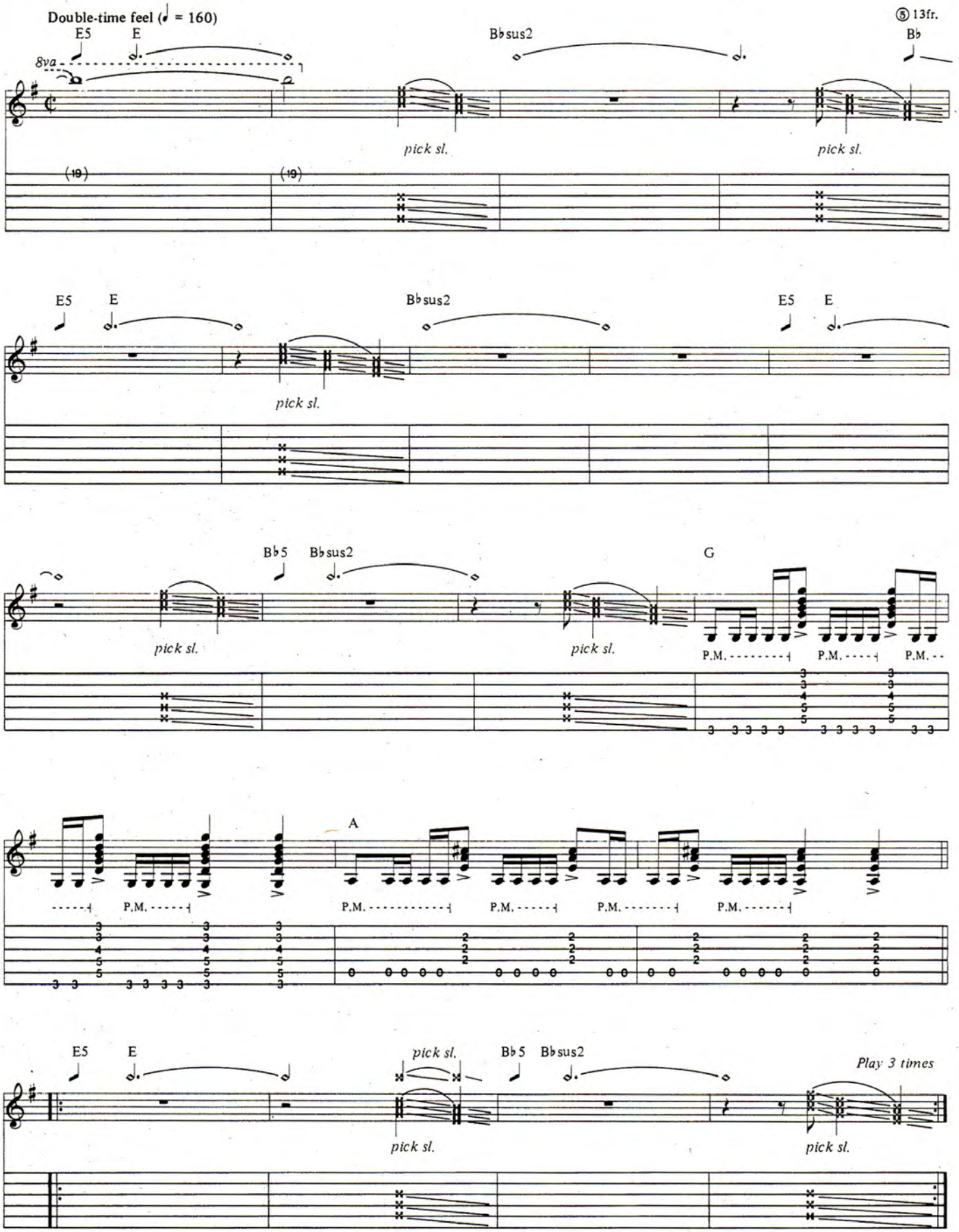

Asus2
B7sus4
1st Verse
F♯m
G♯m7
A6/9
If none of us be - lieve in
Gtr. II
(nylon stg.)
C♯m
B/D♯
C♯5
E
Esus4
E
D
Amaj7
D
Amaj7
war, then can you tell me what the weap - on's for?
sl.
F♯m
G♯m7
A6/9
C♯m
List - en to me ev - 'ry - one. If the
sl.
E
Esus4
E
D
Amaj7
D
Amaj7
Pre-chorus
G(6/♯11)
but - ton is pushed there'll be no - where to run, oh.
1. Gi - ants sleep - ing,
2. Moth - er Na - ture,
(elec. gtr.)
sl.

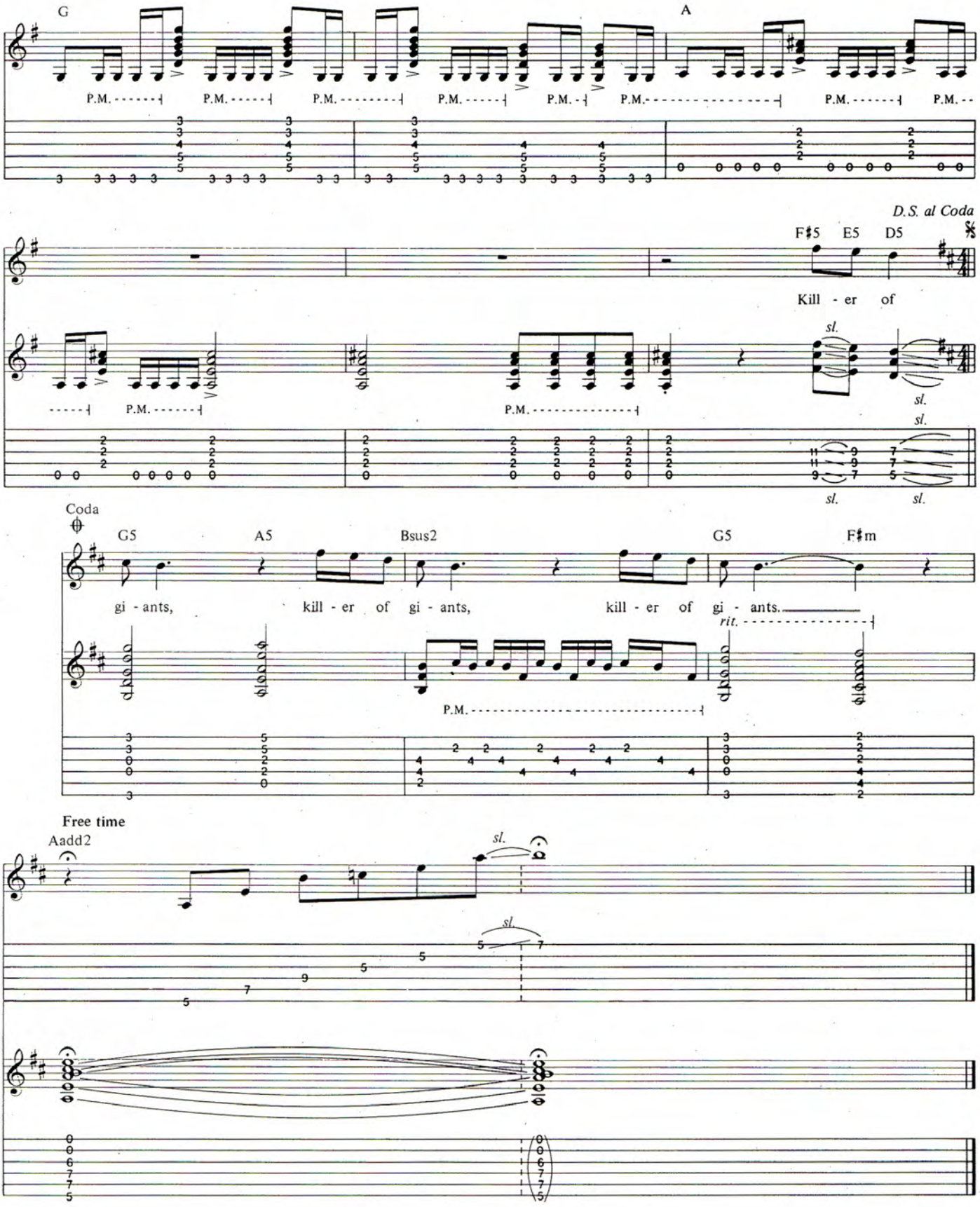

Bm(sus4)
G(6)
Bsus2
gi - ants win - ning wars with - in their dreams,
peo - ple state your case with - out its worth.
Your
G(6)
Asus2
A/G
G
A5
Asus4
Bsus2
F♯5 E5 D5
till they wake when it's too late and in God's name blas - pheme.
seas run dry, your sleep - less eyes are turn - ing red a - lert.
Kill - er of
Chorus
C♯5 B5
Bsus2
A5
F♯5 E5 D5 C♯5 B5
Bsus2
gi - ants threat - ens us all.
Moun - tains of mad - ness stand - ing so
P.M.
A5
F♯5 E5 D5 A G
G5
C♯m7♭5
A
Asus4
tall.
1.3. March-es of pro - test not stop - ping the war.
2. Ris - ing so proud-ly, it has no - where to fall.
Oh, the kill - er of
Oh, this kill - er of
sl.
P.M.


Bsus2
3rd time to Coda
w/Fill 1 (2nd time)
Guitar solo
Gtr.III
G
A
Bm
gi - ants, the kill - er of gi - ants.
gi - ants, this kill - er of gi - ants, yeah!
P.M.
(one gtr.)
w/Rhy. Fill 1
F♯m7add4
*T=Thumb
8va
Full
1/2 1/2
1½


Fill 1


Rhy. Fill 1
F♯m7add4
Let ring


Double-time feel (♩ = 160)
E5
E
8va
Bbsus2
Ⓢ 13fr.
Bb
pick sl.
pick sl.
(19)
(19)
E5
E
Bbsus2
E5
E
pick sl.
Bb5
Bbsus2
G
pick sl.
pick sl.
P.M.
P.M.
P.M.
A
P.M.
P.M.
P.M.
P.M.
P.M.
E5
E
pick sl.
Bb5
Bbsus2
Play 3 times
pick sl.
pick sl.


G
A
P.M.
D.S. al Coda
F♯5 E5 D5
Kill - er of
sl.
Coda
G5 A5 Bsus2 G5 F♯m
gi - ants, kill - er of gi - ants, kill - er of gi - ants.
rit.
Free time
Aadd2

BASS LINE FOR

KILLER OF GIANTS

As Recorded by Ozzy Osbourne

(From the album THE ULTIMATE SIN/CBS Associated Records)

Tune down
1/2 step:
④ = E♭ ② = D♭
③ = A♭ ① = G♭

Words and Music by
Ozzy Osbourne, Jake E. Lee
& Bob Daisley

Moderately Slow Rock ♩= 80

Intro

25

1st Verse

7

D Amaj7 D Amaj7

mf

Pre-chorus
G(6/♯11)

Bm G(6) Bsus2

Gi - ants sleep - ing, *(etc.)*

G(6) Asus2 A/G G A(sus4) Bsus2 F♯5 E5 D5

sl.

Kill - er of

sl.

Chorus
C♯5 B(sus2)

A5 F♯5 E5 D5 C♯5 B(sus2) A5 F♯5 E5 D5

gi -ants *(etc.)*

3rd time to Coda II

2nd time to Coda I

A G C♯m7♭5 *sl.* A Asus4 Bsus2

sl.

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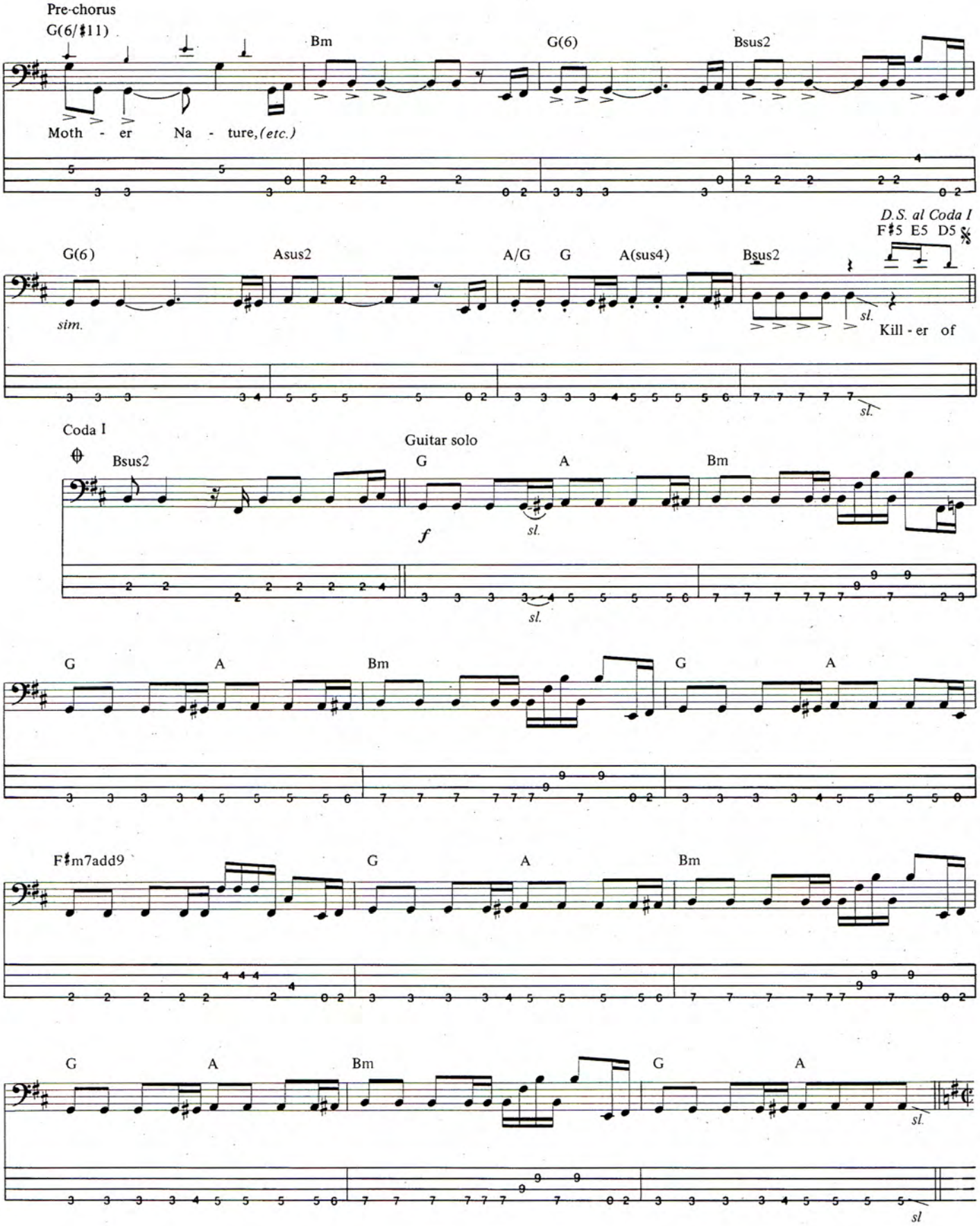
Pre-chorus
G(6/♯11)
Bm
G(6)
Bsus2
Moth - er Na - ture, (etc.)
D.S. al Coda I
F♯5 E5 D5
G(6)
Asus2
A/G G A(sus4)
Bsus2
sim.
sl.
Kill - er of
Coda I
Bsus2
Guitar solo
G A Bm
f
sl.
G A Bm G A
F♯m7add9
G A Bm
G A Bm G A
sl.
sl

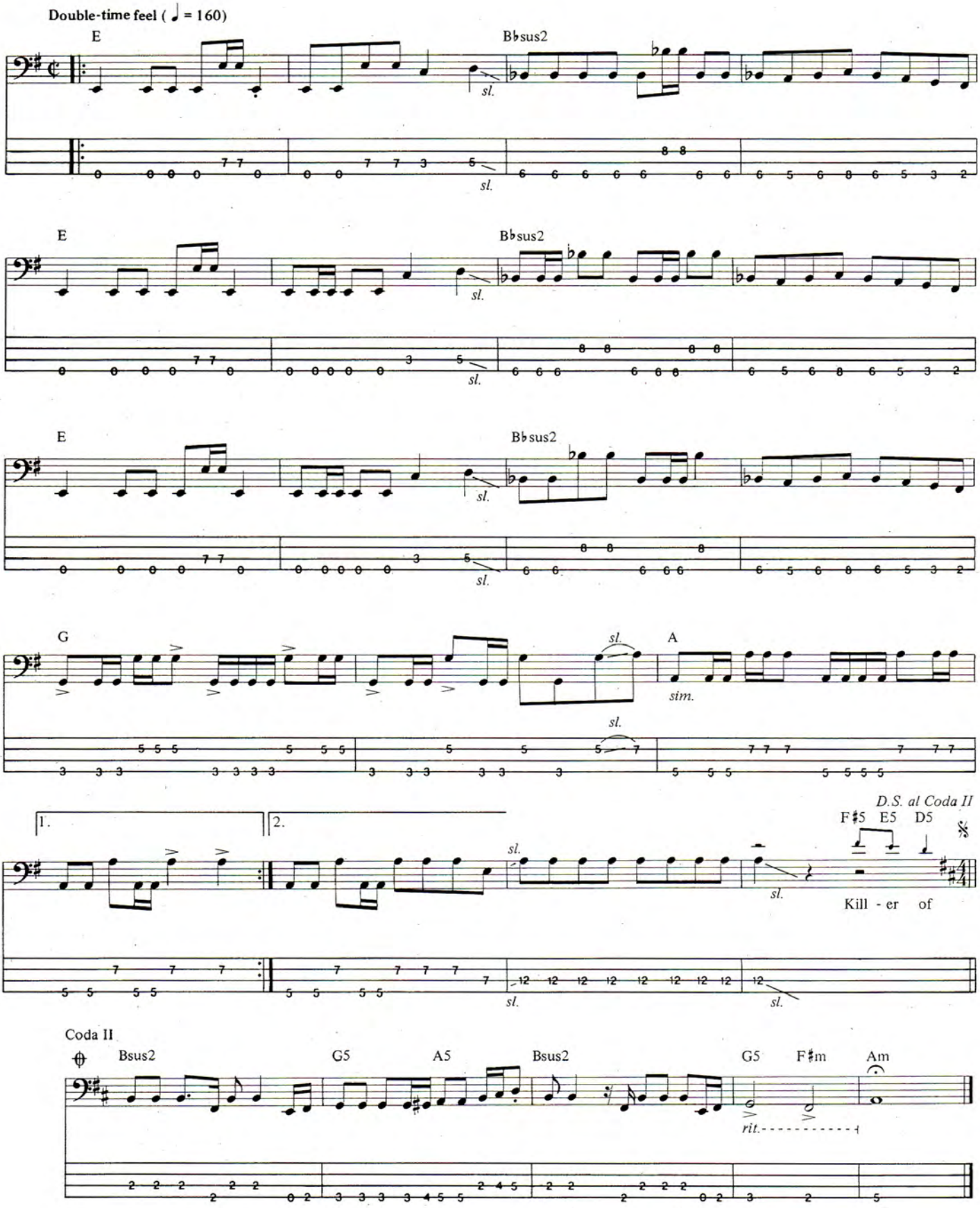
Double-time feel (♩ = 160)
E
B♭sus2
sl.
E
B♭sus2
sl.
E
B♭sus2
sl.
G
sl.
A
sim.
sl.
1.
2.
D.S. al Coda II
F♯5 E5 D5
Kill - er of
sl.
Coda II
Bsus2
G5
A5
Bsus2
G5
F♯m
Am
rit.

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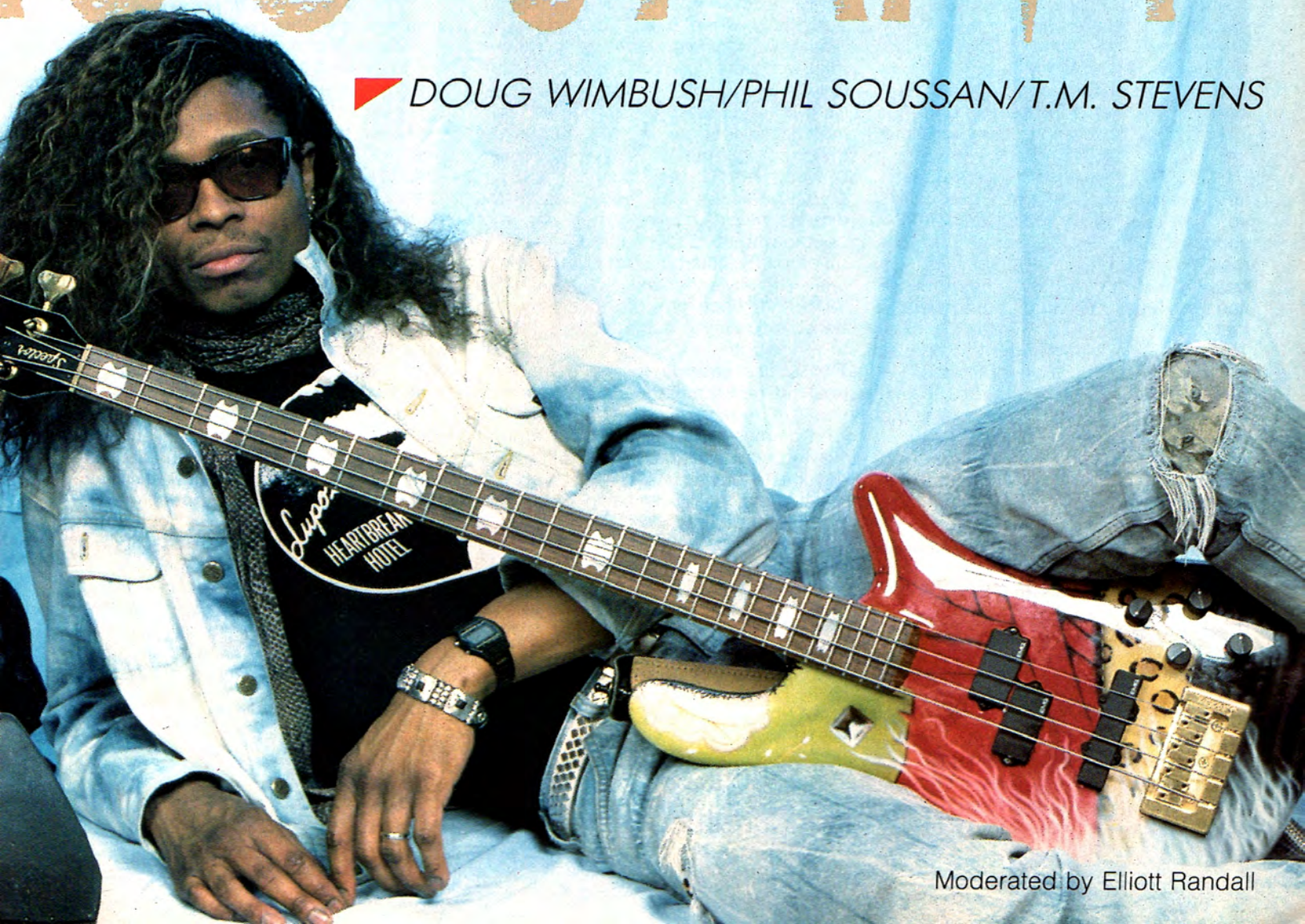
Photo by La Ferman

THE BA

When like-minded musicians assemble to talk shop, the discussion can flow like music. In the following symposium, put together with the help of Kramer/Spector, we take you into the world of the bass player through the eyes and ears of three guys who are decidedly on top of what happens at the bottom: Doug Wimbush, who gets the call from Jeff Beck and Mick Jagger, among others; T.M. Stevens, who has made it happen with John McLaughlin, the Pretenders, and Joe Cocker; and Phil Soussan, a British session player best known now as Ozzy Osbourne's bass player. Stevens and Soussan, in fact, were fresh from jamming together the night before, behind the guitarists at the Kramer/Duncan Namm Jam. Pushed along by the always inspired Doug Wimbush and moderated by Contributing Editor and studio ace, Elliott Randall, this lively discussion will convince you that these men absolutely have no doubts as to who put the bomp (in the bomp ba bomp ba bomp).

ASS JAM

DOUG WIMBUSH/PHIL SOUSSAN/T.M. STEVENS



Moderated by Elliott Randall

It's unusual for me as a guitar player to sit in a room with three bass players. I'm digging that Doug and T.M. are friendly with each other, unlike perceptions of young guitarists who are looking to whip each other. Maybe it's because you only have one bass player in a band.

DOUG: A lot of times we're like Switzerland, we're between two battling guitarists and the drummer is trying to go spastic. We're friendly with everybody. We're keeping it all together.

Keeping it all together brings us to question one. What is the primary function of a bass player in a group?

DOUG: One of the main functions is holding the fort down. You play a very supportive role in what's happening. You're on the cusp of a lot of different grooves between the band members you're playing with. You have to have a very good communication with the drummer. You have to be able to keep a good foundation as well as be able to peekaboo certain things that you may want to do in and out.

T.M.: I agree with Dougie and the peekabpo thing. Last night Phil and I played together. Everyone was battling for the lead guitar thing and between the drummer and us, we're in the middle. The drums are primarily rhythm and the guitars are primarily melody—we are rhythm and melody in one. We are basically the basement. If we're not happening whatever is happening on top is going to sound horrible. Like you said, we are the foundation.

PHIL: I agree with that. If you ask a large amount of songwriters, even when you take a simple song, a commercial song, underneath the words and the melody line they always work from a bass line. So there's a melodic obligation from a bass player, but then there is that tying together of everybody else. The drummer is coming up with the rhythmic ideas. The vocalist and the guitars are playing with chordal ideas. Someone along the line has to try and mate all these things together.

As a guitar player I get my rocks off stepping up and doing my thing. Bass players don't have the same amount of opportunity to be a front person. You know you're doing the right thing, you know you're being the basement and you know that somebody else is getting more looks.

T.M.: A bigger piece of pie. But the guitar wouldn't be where it is if somebody else didn't lay back and mole, do the traditional thing. The other side of that basement thing is you should never put a limitation on any instrumentalist. Dougie is playing with fuzz tones and harmonics. Jaco and Stanley came out. Larry Graham started thumping and started off a chain reaction. When you say, what is your function, your basic function is to hold it together. Within any group you should have a chance to experiment and do other things with the instrument. One thing we had talked about maybe making was an electric bass guitar orchestra. I don't think it has to do with ego and grandstanding when you want a piece of the pie.

PHIL: I think it's individuality within what you do.

T.M.: Exactly, you should never lose your individuality. We play with a lot of different people and it takes all these different styles within yourself to make a Doug Wimbush style. I love to play as a band and as part of a team but then I like that time to experiment and take people riding.

DOUG: He wants to double up on the hash browns. I think bass players have more patience than most people, especially if you're capable of doing certain things. Some people are very comfortable with 9 to 5. There's plenty of jobs there. Then you have guys who can 9 to 5 it or take it 24 hours a day seven days a week. That's why I say you have to start off with being confident within yourself, have the proper amount of patience to know when to hit that throttle. You know when you're driving in the Maserati and you know when you're taking the shuttle bus. You have to be able to love every inch you're going whether it's a 90 MPH road or you're turtle walking. You're fine as long as you can set things out where you have your priorities of what particular function you're doing at that particular time. Some people are experts in certain areas. Then you have people who try to touch base with a little bit of rock, a little bit of jazz, a little bit of funk. The sky's the limit. You have to be 101% into each one of those things to be able to play it naturally as opposed to winging it.

PHIL: It's strange for me because I play in a heavy metal band and in a way you get typecast when you play this kind of music. We were sitting around playing slaps yesterday. It's difficult for anyone to envision a bass player who plays metal doing anything different. I do different things. Like Doug was saying, it's very easy to touch upon a lot of different styles. To fully develop within one takes 1000% at that one style.

DOUG: You've got to trance out.

PHIL: I see what you guys are saying, but at the same time I try to touch onto two or three styles at the most, which I try to merge and make different.

T.M.: That's the key.

PHIL: When I'm playing rock music I'm trying to play some funk lines, some little slap things. People say that's different. Not really, it's just different for this kind of music. If you can do that then you can generate your individuality.

T.M.: I hate this polarizing, where this guy's a funk player, this guy's a rock player. Music is music. What makes my identity as T.M. Stevens is all these different things I do in one. So when I join a band I don't think I've got to play this style. I just incorporate who I am.

How do you approach meeting and working with a new drummer if you're walking in cold and both of you are supposed to be real good?

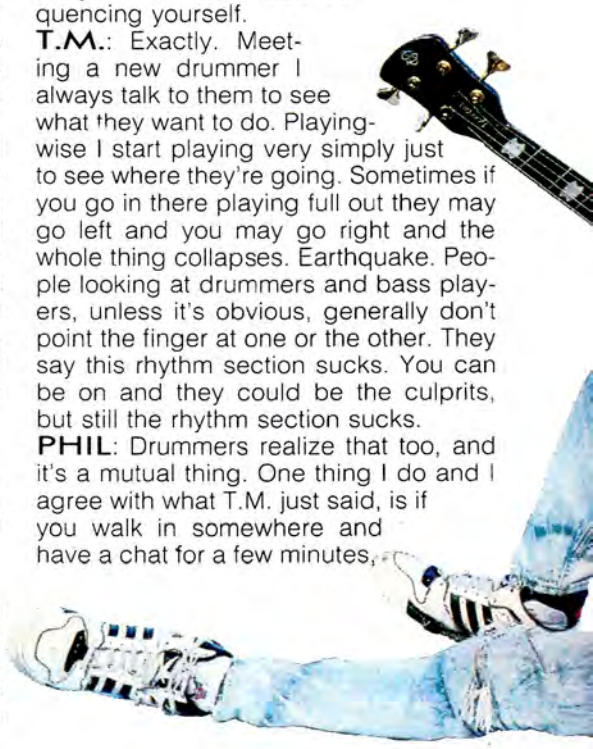
DOUG: It has to start with a verbal communication. You have to talk. It's like anything else, you have to paint the picture verbally where your head is at for what you're doing right now. If it's a give it to me quick because I need it in a hurry type gig you have to vibe in, tune in with that person verbally just so you can get on one wavelength. It's like the beam me up Scotty type mode because you've got something to do and the hourglass is ticking. What I try to do is sit down and chat, like, how's your mom? That's for introduction type things, then it's MASH 4077 and we've got this patient here, how would you go about applying this type of thing? What do you need more of from me or less of from me? That's for starters, but that opens up a whole 'nother type of thing. When you verbally chat with somebody for a second it kind of eases up their head. They're worried about playing too much or too little.

You want to be sensitive to the human side.

DOUG: Of course, because music is a reflection of your life. If you live right, if your vibe is right it's going to come out on you. You can start sequencing yourself.

T.M.: Exactly. Meeting a new drummer I always talk to them to see what they want to do. Playingwise I start playing very simply just to see where they're going. Sometimes if you go in there playing full out they may go left and you may go right and the whole thing collapses. Earthquake. People looking at drummers and bass players, unless it's obvious, generally don't point the finger at one or the other. They say this rhythm section sucks. You can be on and they could be the culprits, but still the rhythm section sucks.

PHIL: Drummers realize that too, and it's a mutual thing. One thing I do and I agree with what T.M. just said, is if you walk in somewhere and have a chat for a few minutes,



usually somebody will say, what are we going to do here? What is appropriate? What's nice is to get a bottom line. Let's start off holding the track down in its most basic form. Then with time and as we get to know what's going on we can advance on that and bring in a few of our own little tricks. To play with someone you've never known before and within a day show yourself at your best and the rhythm section to be at its peak racing full speed as a Maserati is impossible.

DOUG: If you take a plate out of a refrigerator and put it in the oven, it's going to crack. It's like trying to warm a car up in the wintertime. You know the car is a Maserati, it will run eventually, but you've got to start off slowly.

T.M.. Which is why most producers who hire me say, who do you like on drums?

I will always ask the bass player or drummer who I think is appropriate for the session who they think they would have the most fun with. The vibes have to go on tape

T.M.: That's right.

Then there's always the issue of somebody not cutting it quite the way you want them to. How are you going to deal with them? Do you make them feel like they're an idiot because you're mad at them or do you encourage them?

DOUG: You have to encourage them. That's where helping somebody is kind of like taking the weight, especially if you're more competent. It's coming out that you understand what we're doing more than the other guy. You have to say it's going to be all right.

Bass players have an advantage since you're not nailed down to a seat like a drummer is. You can dance to the rhythm and hope the drummer is feeling your movement.

T.M.: Feeling the pocket.

PHIL: I've gone in on a session and played the part and the producer has said we want this locked in, not too much playing around but real tight with a drum machine. Somebody has put a drum machine down automatically. You have generated a non-human element that you then have to make human. You can be in a situation where you go, I can't do what you're asking me to do. You want me to play just like a machine. Maybe it should all be a machine. Sometimes people say we want to get it to flow a little more around it. It's only by talking these ideas over with the people that you get anywhere. If someone turns around with the attitude that he's not cutting it, that's a negative attitude. If you can cut it you both have to cut it. Because drummers and bass players are the rhythm section that communication is important and they both feel the responsibility.

T.M.: The question of identity can go on for a whole afternoon. Identity is so important because people who call me want what I do.

PHIL: One thing I hear from kids who

Phil Soussan

Doug Wimbush

T.M. Stevens

are damn good and are just bubbling under the surface, is, this guy T.M. Steven or Tony Levin or Doug Wimbush is great and a big name, but I listened to this album and he played real simple on it. What's he doing that's so special?

The answer in my head is that he is professional enough to drop the larger part of his ego and say, this is what the piece of material needs.

DOUG: That's what it calls for.

I'll speak out as a studio musician of many years and say the groove is doing what's appropriate for the piece of music. What does the piece of art or commerce try to say and how can I best facilitate it.

DOUG: A lot of times people try and call judgement day as far as what you can do on what they hear on one track. A lot of people get quite confused because you are part of a group and it's like a football team. Everybody is not trying to run a touchdown at one time. You're trying to get the ball downfield so you can make the score. It's the same with music. It's all relative. You're a team player at that time.

T.M.: To take the microscope and magnify it more, if a line calls for something straight and each of us plays it, it's going to sound different. A young player would ask me about pumping quarter notes, but then all of *my* energy goes into it.

DOUG: You hit the nail on the head.

T.M.: If I listen I can tell who is pumping on those quarters just by their flair and their individuality. No two people can play alike.

PHIL: That was the point I was expanding on. It's individual down to the most appropriate thing on the track.

T.M.: Absolutely. It's not about going wild. That's like me sitting here trying to say every word I know. You can't. It's hello. You can't say everything you know in one song.

There's also a sense of being friendly to an audience in terms of being an interesting soloist. There's lots of people who have the facility to play 32nd notes till the cows come home at a really fast tempo. That gets boring quickly. When I grew up one of the people I was most influenced by was Jimmy Smith. He would go easy and after 12 measures let loose. It was like the biggest thrill in the world.

DOUG: He paced it right.

T.M.: The solo is actually talking to who you're playing to.

PHIL: You can say a lot of words and say nothing or say a few words and capture a thought. It's better to do that.

DOUG: It's like James Brown says, "Talking loud and saying nothing."

Speaking of Jimmy Smith, who were your favorite players when you started out?

PHIL: I went through quite a range of people who I liked for different reasons. I like the forerunners of heavy metal, like John Paul Jones, because he had a heavy blues feel. It was brash, loud and obnoxious. Then I loved Jaco and Stanley Clarke, who showed me something about soloing and ornamenting what you do. I loved the inventiveness and the simplicity of Tony Levin. He is one of my favorite players. He plays so few notes but every fill has more meaning than a lot of the very fast runs. I like Willie Weeks. I listened to as many people as I possibly could and tried to pick up on what was clicking and why it was clicking. One of my favorite soapboxes is B.I.T., which is not a bad thing, but I've had a lot of people coming up to me saying I'm learning all the technical stuff and the wizardry but they're not learning the basic essence of the music, which is not what we can do and at what speed we can do it, but the soul and groove. That's what you're trying to do at a heavy session. When I listened to people I tried not to take it too literally. I tried to listen for the feel.

T.M.: I wouldn't say my influences

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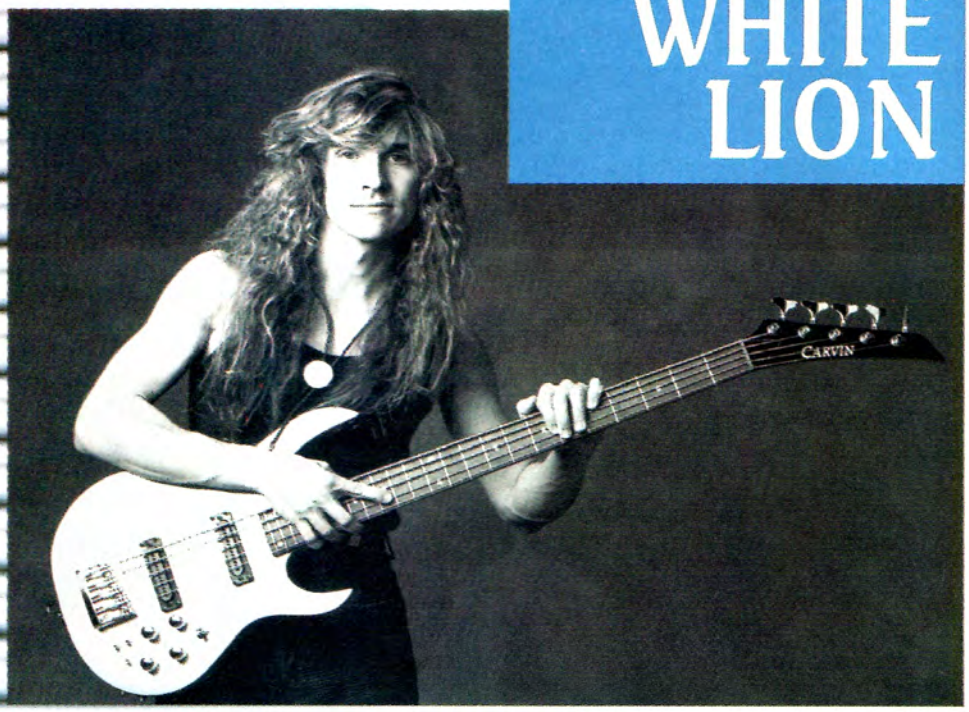
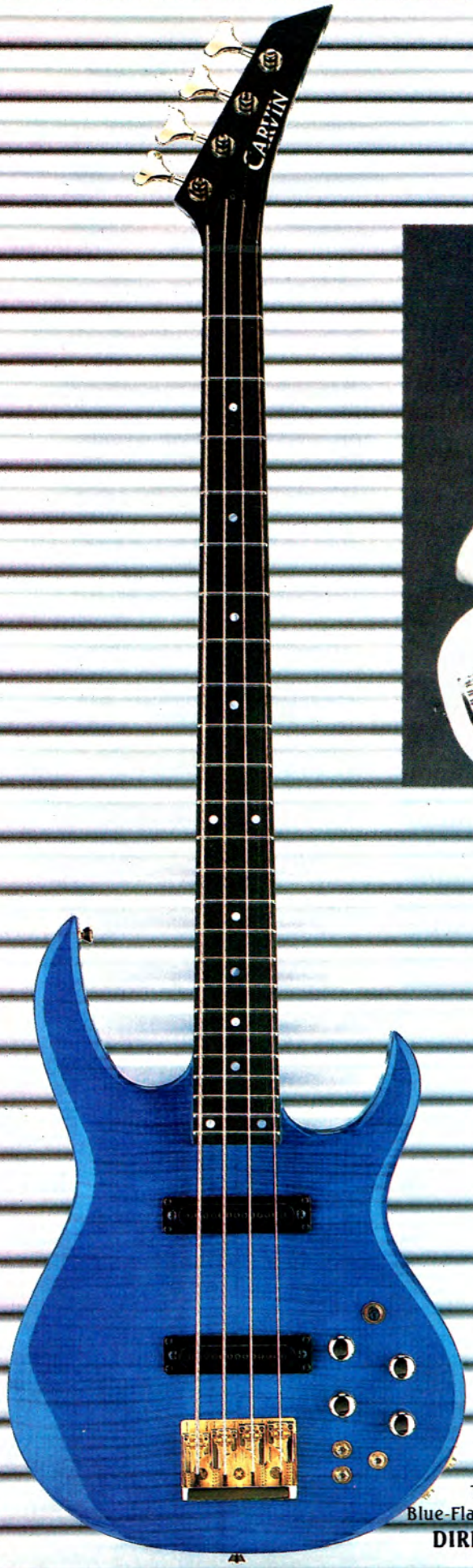


James Lomenzo
White Lion



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came from any one kind of music. In my house we heard everything. I have a saying that I internalize what it is exactly and then forget it. You take it in and chew it exactly and it comes out another way. My influence was Jimi Hendrix for his inventiveness. When Larry Graham started thumping around I said, Hold on! Even before Larry, James Jamerson and all the Motown stuff was really inventive. Jerry Jermott and Chuck Rainey also showed how many things you can do with this pocket and still keep it in the pocket. On the other side of the coin, there's Tim Bogert and John Entwistle. Of course there's the intensity of John Coltrane and Charlie Parker. When Miles (Davis) started blowing one note on *In a Silent Way* that one note would say so much. I love Miles now because he's funky. Wayne Shorter could play you to the ground and his feel would kill. The bass player from Led Zeppelin was incredible. Drummer Jon Bonham would play so simply but it stated everything. My things come from everywhere.

DOUG: I like listening to anything with a rhythm, anything with a pulse. Squeaking doors, you name it. I grew up on Hendrix, Coltrane, Oscar Pettiford. I played with a lot of African troupes. I was fortunate to take on many different things from the rock scene to horn players. There's a lot of melody in the music of sax players. They know how to hit it and quit it. They wear you out with a few notes. I can take one four bar phrase and stay there all day trying to get it. That four bar phrase might make an assignment that will last for another four bars. It's a mix and match thing. I listen to a lot of funk. I'm a Hendrix kid. I grew up on Grand Funk Railroad. When I came up I was on the flip side of a groove. I came up on the cusp of when jazz was going from a traditional thing to the idea if you want to make some money you better play more on the beat. When Miles went from *Bitches Brew* to *On the Corner*, we had Michael Henderson and cats like that in a massive transition. I listened to anything with a beat that had a rhythm and tried to imitate it. Listen to keyboard players like Herbie Hancock. Keyboard players do stuff that will wear you out so fast. They can play it all. It's like the Hoover dam letting go. I just put on my wet suit and flood myself with all this stuff. T.M. and I have a very similar type of background. Phil, you mentioned Jaco, Stanley Clarke and players like that. What they did was to say it's okay to do things with this instrument other than what they tell you is all you should be doing. I'm sure when Alexander Graham Bell invented the telephone they said you can't do that. It's the same with Thomas Edison and the lightbulb. They said he was crazy and you can't do that. These guys came out and now Billy Sheehan is doing it. We're doing it now, telling you it's okay to take your instrument and look for some new realms to go in. Like they say on *Star Trek*, go where no man has gone before. Otherwise we'd be sitting here with a candle.

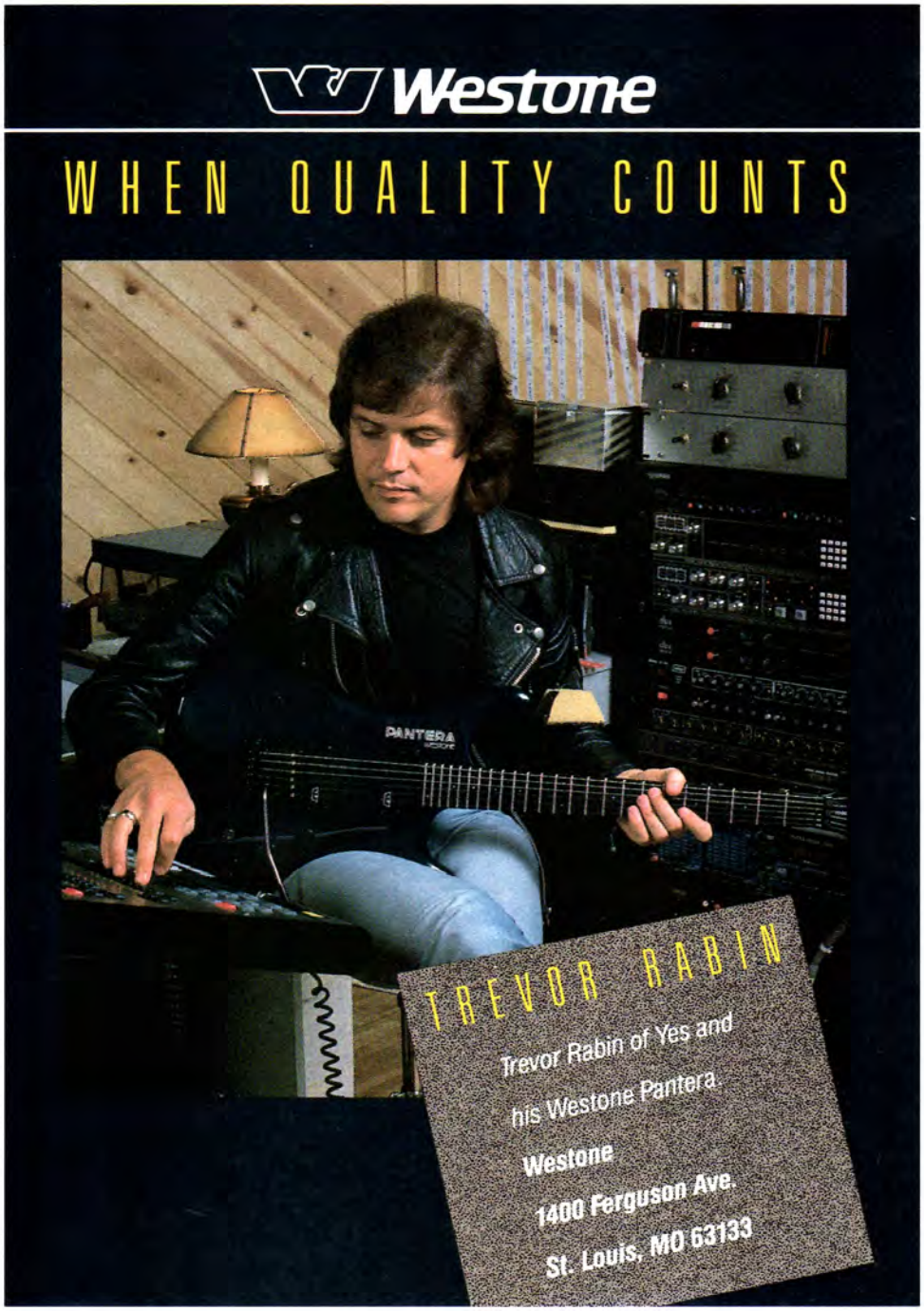
PHIL: I don't doubt that Stanley Clarke and Jaco Pastorius got their influences from other places too. The reason I mention those two is because they are very well known. And they were the people to bring it out to the public.

T.M.: They said, come out of the closet.

PHIL: They said, Hi, I'm the bass player, the guy who has been standing over there up till now. I just want you to know who I am.

DOUG: Jaco was one of my biggest influences. I met him when he was taking Paul Jackson's place in Herbie Hancock's band. It was a one night stint in Hartford, CT. and I just walked backstage, met Jaco and we hit it off. After the gig he takes me to the local radio station. He had the whole *Heavy Weather* album on tape five months before it

Continued on Page 122



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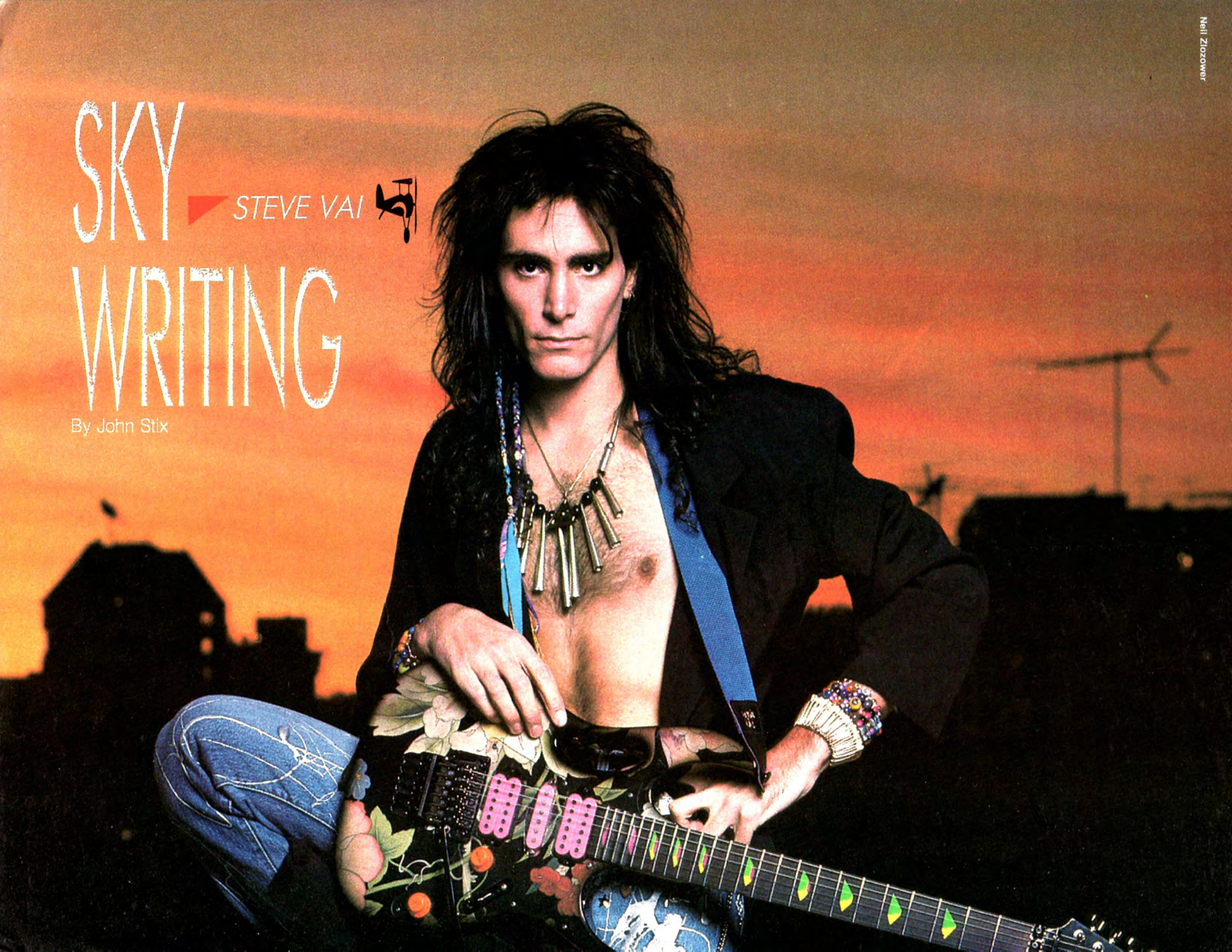
SKY WRITING

STEVE VAI

By John Stix



Neil Zlozower

The release of Steve Vai's latest foray into high profile guitarsmanship, the David Lee Roth vehicle, Skyscraper, ushers in one of the most fertile periods for enthusiasts of rock guitar in memory. Within the next nine months new six string sizzlers will be released by Van Halen, Yngwie Malmsteen, Jimmy Page, and Eric Clapton, to name but a few. Or how about searching slabs from Scorpions, Ozzy Osbourne, and Vinnie Moore to name but a few more. As the first of the eagerly awaited Hall of Fameers to answer the starter's pistol, Vai once again subjects himself to the scrutiny that has become his favored lot in professional life. Meanwhile, as co-producer of the Lp, given free reign to write anything within Roth's horizons, Vai's own horizons have been immeasurably broadened too. As has been clear for some time: for Steve Vai the sky's no limit.

When it's time to start a new record you have to become automatically creative.

Absolutely. A creative musician has to be automatically creative; that's all there is to it, no ifs, ands or buts. There's no waiting to get in shape. You always have to be in shape. I sit there and say, hey, wait a minute, I want to practice this. Sorry. I'm a co-producer with Dave on this record too. It took every minute of my time from day one. I hardly played the guitar until it became time to put the guitar parts down. What am I saying hardly, I didn't. You sketch out ideas on the road and figure when I get off tour I'll take some time out and write. It doesn't work that way. You've got to have the stuff. If you wait too long when you're on a roll you lose your momentum. As soon as we got off tour, I'm saying a couple of days later, we went right into the basement. Everybody had their demos. Dave listened to everything and picked the songs that he liked. I must have written 25 songs to listen to. Sometimes Dave will listen to 30 seconds of a song and if he doesn't like it it's gone. So you've got to have twice as much material. I have a 24 track studio. I took the songs and went into my studio and demoed them. Dave heard the demos and thought they sounded really good. We spent the next eight months trying to reproduce the demos in the studio.

How do you reproduce something that once came naturally?

It's a state of mind. It's how you approach it. If I say the word yellow and I try to say it exactly as I said it before, with the same inflection, pitch, tonality and emotion in my voice, I'll probably never be in that emotional state again. That doesn't mean that if I say yellow again, that it was any worse. It's all the way you perceive what you did in the past and how you cling to it. I was trying to get it pretty close. I flew a lot of my guitar parts and solos in from the demos which were originally one pass to get the stuff over with, so everybody would have stuff to listen to. "Knuckle Bones," "Paradise" and "Perfect Timing" were the exact same solos from the demo but I redid them. I tried flying in the demo solo from "Skyscraper," but we redid the song at a slightly different tempo. "Damm Good" is exactly like the demo. For "Hot Dog and a Shake" all the guitar solo stuff was flown in from the demo. "Stand Up," "Two Fools a Minute" and "Hena" were right from the demo. The only thing that wasn't laid down before I did the solos or before the concepts of the solos were solidified were the vocals.

Is your best work when you just spit it out?

No, it's a moment that was captured. Whether it's my best work or not is hard to say. I don't know what my best work is. I've got to be honest: I don't know what is actually happening when I'm doing it. I can listen back to something after I do it and sometimes feel very inspired. Sometimes it's just not there but it sounds like it's there to other people.

Do you have a concept for every solo?

To a greater or lesser degree.

Chicken pickin' was the concept for "Knucklebones."

Chicken pickin' was it. Usually I'm not a chicken pickin' type of player. I thought it might be funny to try something like that. I just went for it. If you pull the strings hard enough you can make them sound like anything. Originally when Gregg demoed the song, it had something else. We collaborated on it and came up with this chickin' pickin' thing and Dave really liked it. I wanted to start with something that catches your attention. Then I wanted to play something a little melodic. Then I drag the quarter notes to sound a little bluesy, which is followed by a little melody and then I wanted to do something quick in harmony. I had this great lick that goes from one end of the neck to the other, to the other, to the other, etc. I wanted to do it in harmony, which made it twice as hard. The solo is doubled.

Is doubling your own phrasing hard or easy?

It's very natural to me. I hear a lot of players who are wailing and wailing and then they do something doubled and it sounds thought out. What I do is just wail and figure out what I did and double it or put a harmony to it. There's some of that funny stuff going on in the Alcatrazz record. There's one song called "Painted Lover" where I use this tiny guitar and triple the solo. And every now and then for two notes it goes in and out of three part harmony, which is a lot of fun. I have so many ideas for that.

Do songs come out complete or are they built up piece by piece?

It might sound funny, but my songs come to me in a snap. The whole song will hit me in a snap and I won't even have a guitar. The form will hit me and the idea will hit me and I can hear the whole thing in my head. Then it's just a rush to write down the form. It's a gift from God to be able to have that happen to me. Not that my songs are great, and I'm sure it happens to a lot of people that way, but I'm really grateful that it hits like that. It's just a race to get it down before you forget it. Then when you actually sit down and write it, sometimes you lose a little bit in the translation. On this record you'll be able to tell the songs I wrote. I have a certain bizareness to the things I write. I could write commercially if I wanted to but for some reason it's not as natural. The type of stuff I write that I view to be commercial and that I'd like to hear on the radio in "commercial" terms isn't commercial yet.

Neil Zlozower

When you say write, do you mean in score form?

It's all according to the situation. A lot of times I'll play a chord, hear a melody and write the melody down and it will last for two pages of manuscript. That's always my favorite stuff. Those melodies really live on. It's stuff that I recorded that no one will hear, from when I got a four track recorder. There's mountains of music. It's stuff on *Flex-Able* like "Little Green Men." For "Little Green Men" I just sat down with a guitar and completely scored every note. "Salamanders in the Sun" was written entirely on an airplane. You hear the stuff and say

it's so out there, but the whole concept hit me like that. I decided to play it eight times and pitch it an eighth of a step each time I played it. It sounds so weird.

There's nothing on *Skyscraper* that was weird.

There's nothing on this record that will frighten anybody away. These are formatted records, but I do have a lot of liberties because Dave loves guitar. Then again, it's not a guitar solo album like a Vinnie Moore or Joe Satriani album. I'm so happy that someone like Joe has finally released a record that is going to set standards for guitar solo albums. There's textures, there's tones. Steve Morse and Eric Johnson put out wonderful solo albums, but I'm touched very much by Joe's stuff. I'm glad that finally there is someone able to reignite that type of thing. A lot of guitar players are very much in need of guitar albums. I believe that there are people who as part of the harmony within themselves need to hear certain types of music and certain instruments. The twang of the guitar is something they need to hear to keep in harmony with themselves.

Does your mind work differently when you write for Dave?

I have ideas for bizarro things to do and a certain percentage of it is able to be translated onto a David Lee Roth record. The other stuff not a great percentage of people want to hear. Dave is very interested in bizarre stuff. You'd be surprised how into it he is. People just know him from David Lee Roth, the heavy rock guy. He really is on top of music. He likes this weird stuff, but again, who wants to hear it? On this record I had concepts where I wanted to do weirder things. For the solo in "Paradise," I had a great idea. I wanted to have one guitar left and one guitar right and have a call and response. A cheap way of doing that was to put on the echo that I used. It wasn't what I originally had in mind but at the time of making the demo I made one pass on the song and put it away. And everybody ended up loving that solo. Then I sat there painstakingly trying to reproduce the solo exactly from the demo. I'm happy with the way it turned out but it's different from what I had in mind.

Does what you write naturally fall on the guitar or do you wish you were a keyboard player?

I don't need an instrument to compose. As a matter of fact, it's a pain in the neck sometimes because you have to sit and play stuff, whereas I'm a lot freer in my mind because I know what it will sound like. If I write a chord I see it on paper, I know it's got a root and a flat 3 or whatever. I know this melody on top of it is going to sound a certain way. Why should I have to hear it? That means I have to sit down and play it. That's one approach. Another is not having a concept in mind, playing something, hearing what it sounds like, and then writing it down. At that point, why write it down? I like being able to play the guitar. It would be nice to be able to play the keyboards, but I've tried and I'm not very proficient at it. I can play enough to get by to compose. It's very hard for me to sing and play. Let me ask you a question. What did you think of "Paradise?"

I thought the buttons were pushed for radio play.

Absolutely. They were, and it got 166 CHR adds in the first week. You need a song like this for radio. People end up loving to hate things like this. Then they love to love it and that's the way it is. "Pardadise" can grow on you. When I first heard it I thought, uh-oh, I don't really like this. It's not me. But with the right touches you can make it you.

Did you throw in the right touches that made it you?

I was given the liberty to do anything I wanted. I'm in a situation where I'm in a commercial band, so I think I took it to a point where if I was to put any more of my liberties in, it wouldn't be as commercial, because guitar music these days isn't really commercial. Any more guitar would destroy the effect the song is going to have on people. When you

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think about it, the guitar is a very grating instrument when it's played through a Marshall amp. It stirs the emotions in a certain way.

What's the idea behind playing two necks on the heart guitar in the "Paradise" video?

I've got to come clean with you on this. I got the idea to play a guitar like that years ago and I always wanted to build it. Then I heard Michael Angelo was doing it. I haven't heard him yet but I hear he is very proficient on it and does some really wonderful things. It figures a shmoe like me would come along and take all the wind out of what he's doing. But I've got to come clean with everybody. I'm not the first one doing it. I can barely do it all. Michael Angelo should get the credit for it, not me.

I don't know what other people think. I can just tell you that I'm not going to conform. I'm just going to get weirder. I can see it coming.

Are you playing that live or is it just a visual for the video?

I'm not playing it. The guitar arrived halfway through making the video. It was the first time I played it. I designed it a while ago. Ibanez built it in a few weeks, which is ridiculous. It works great and it's very comfortable. It's not very heavy and it's fun to play. I just happened to use it. That's why some of the takes in the video have the floral guitar.

Will you pursue this in any way?

Oh yeah, I'm going to practice it like crazy because I think there's a lot of funny things you can do with all three necks. One neck is going to be a 12-string. I want to explore playing with both hands on different necks. I don't know how much I'm going to explore with my right hand playing under the neck. I might turn it over. It's very hard. It's like starting all over. I've got some really cool things that I started to work out where I tune the 12-string to a chord, let that ring, play a rhythm part on the one hand and start to tap out a melody on the other hand. I'll have a triple output on it so I can use three different amps.

Let's talk for a moment about Billy Sheehan. You and Billy had this recognized duo situation like Eric Clapton and Jack Bruce.

The reason why Billy and I had that duo thing going was that he was capable of playing like a guitar player. When I say that I don't mean to be bringing him down as a bass player. I'm saying he is capable of playing like a guitar player if he wants to. He is very convincing at it. That enables you to do certain things that you can't do with a normal bass player. The way the scene is now, the band is different. There's something special going on between Gregg and his brother. I recognized it immediatly. It's a very clean bottom end type of sound. Matt is a very proficient bass player. He's a great musician. He is very capable of flailing if he wants to. I love Billy Sheehan. The years that we spent together are some of my favorite. He'll do real well.

Neil Zlozower

In a trio you have all the harmonic content and colors. With a keyboard player (Brent Tuggle) as a full member of the band wouldn't you have less room?

That makes sense in theory, and in practice in certain capacities that would be the case. In this situation I don't view having keyboards as a detriment to my expression. As a matter of fact, it gives me the ability to sound a little fuller. I don't like the sound of distorted guitars underneath my solos. There's too many clashing frequencies. If anything, I like the sound of smooth keyboards. There's a lot of keyboards on the record. Dave felt it was time for him to move in that direction.

Is this the best sounding guitar you have on record? You had a big budget.

Budget doesn't have anything to do with it. All the demo stuff was cut in my home studio that I built myself for $1,000. I did all my guitars there and the demos sound very good. Then when we had X amount of dollars to go and make a record, I took my guitar amps to the major studios in Hollywood, with the best consoles and best rooms, and I couldn't get a tone. I went back to my studio and cut all the guitars in my little home studio. All the guitars on the album were cut there. When I did all the demo stuff I sat by myself with headphones on and punched myself in with a punch in footswitch. When it came time to go back to the studio, Dave was very helpful in being my coach.

Punching in with your feet doesn't sound like the optimum situation to make a record?

For me it absolutly is. It's a big pain in the neck for me to sit in the studio, record something and want to redo it. To punch in I have to sit with an engineer and first I have to tell him to stop, then rewind, and say, let's punch in on the second bar. Sometimes they know what you're talking about. Then you have to go back and show them the spot and

you have to drop and locate. It's a ridiculous amount of time. This way I stop the tape, rewind it, and when it's going by I hit my foot and it's in. I worked with some very good engineers on this album but even when it came time for recording Dave, I was helping him and coaching him through. For me to have to tell somebody else to stop the machine, rewind and punch in here wasn't worth it. For most of the stuff I punched Dave in through all the vocals. It was easier and faster. I'm a pretty good puncher. I can get in and out of syllables. We were going in on breathes, literally one syllable in the middle of a word. There's a lot of responsibility doing that. You've got to keep track of your tracks. For an easy song I let the engineer do it. I don't get along with many engineers because I'm always too much like a mother hen hovering over them.

Give me a rundown on "Skyscraper."

The thing about this song that I think is most interesting is what we did to the vocals. There was a very heavy guitar on the verses and we listened back to the record and there was so much heavy guitar on the whole record we decided to nix it. I like the solo in it. It's not really fast and flashy but I like the notes that I play. It's kind of a special solo. It was a magic moment for me when I recorded the solo for this song on the demo. I like what's on the record but I tried to get what's on the demo in there. Listen to this song a couple of times with headphones. It gives you chills because of the way the effects relate to the words. It's about a flyer. It could relate to somebody being in a jet or hang gliding or people who are striving for that type of freedom. On "I can hear the sound of the North Star calling" the word 'calling' echoes into a very wet sound. When you hear "Stay on my wings" it is real tucked away dry flanged vocals VSO'd in the background hard left and right. Coming in the guy is flying and everything is going through his head. What is going through his head is the effects that we had and the intensity of the song. For "I'm falling" we wanted to have the word "falling" sound like it was falling. We had the pitch drop and echo. Dave sang and I recorded it with the echo on and hit the machine to speed the machine up as it echoed. So when you listen back it sounds like it's dropping. For "Twisting and turning" we wanted to sound like it was a little disjointed. We recorded two voices left and right. On "This is ultraglide," for the word "ultraglide" there's a munchkin voice doing it hard right dry and he's whispering. A normal voice goes "ultraglide" hard left. The tiny voice is going up and panning left. The other one is

Continued on Page 122

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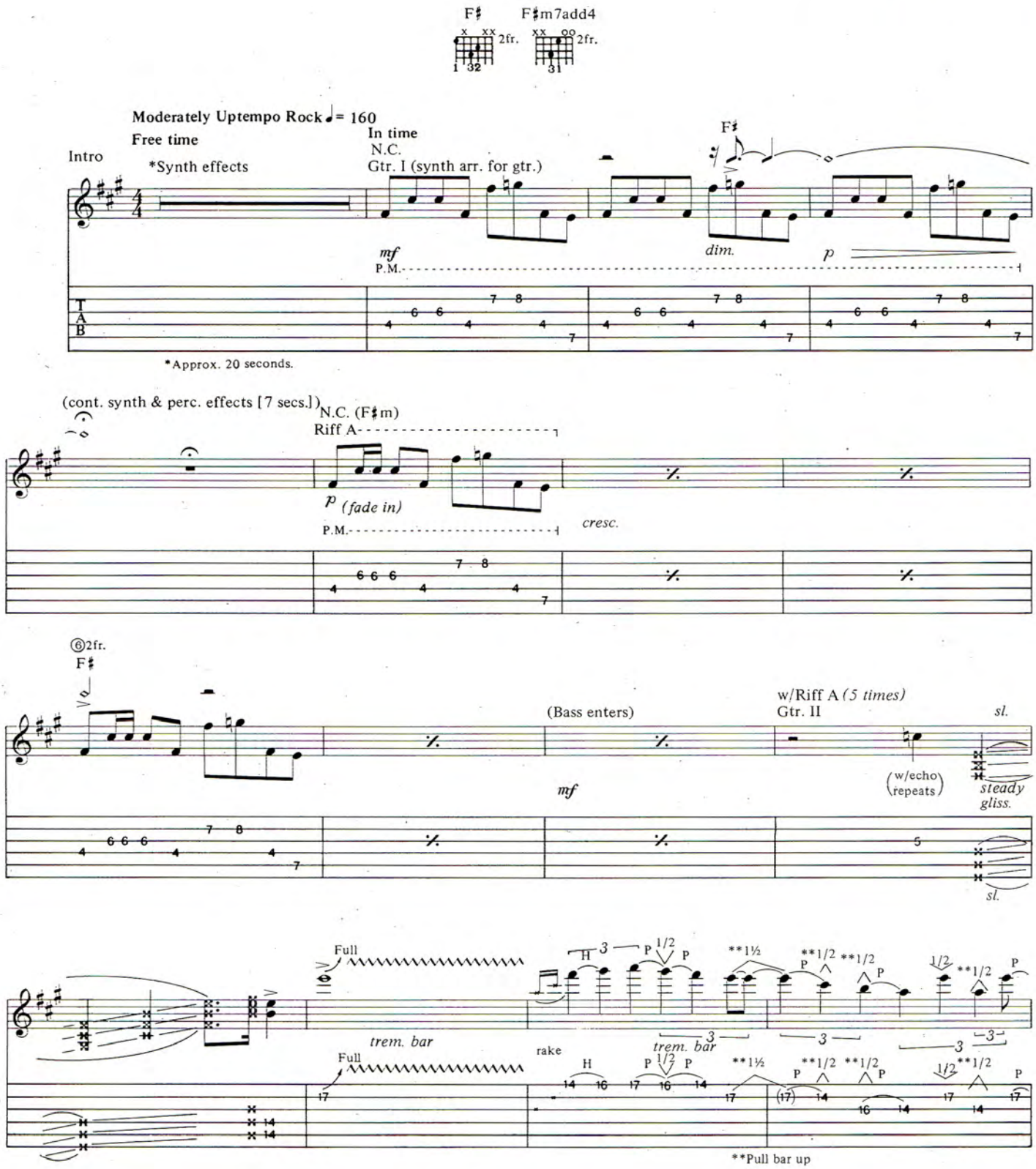
Tablature Explanation page 29

SKYSCRAPER

As Recorded by David Lee Roth
(From the album SKYSCRAPER/Warner Bros. Records)

Words and Music by
David Lee Roth & Steve Vai



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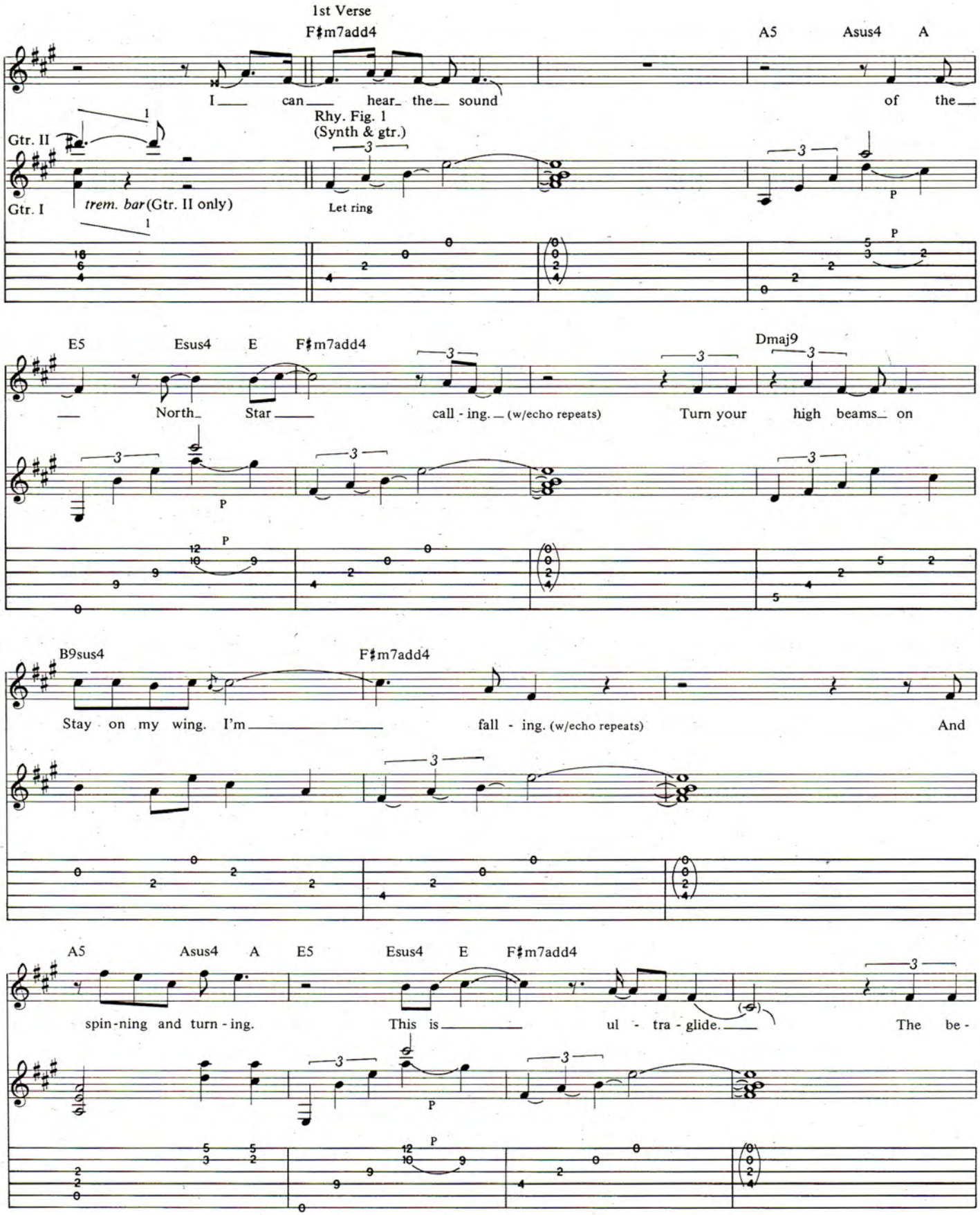
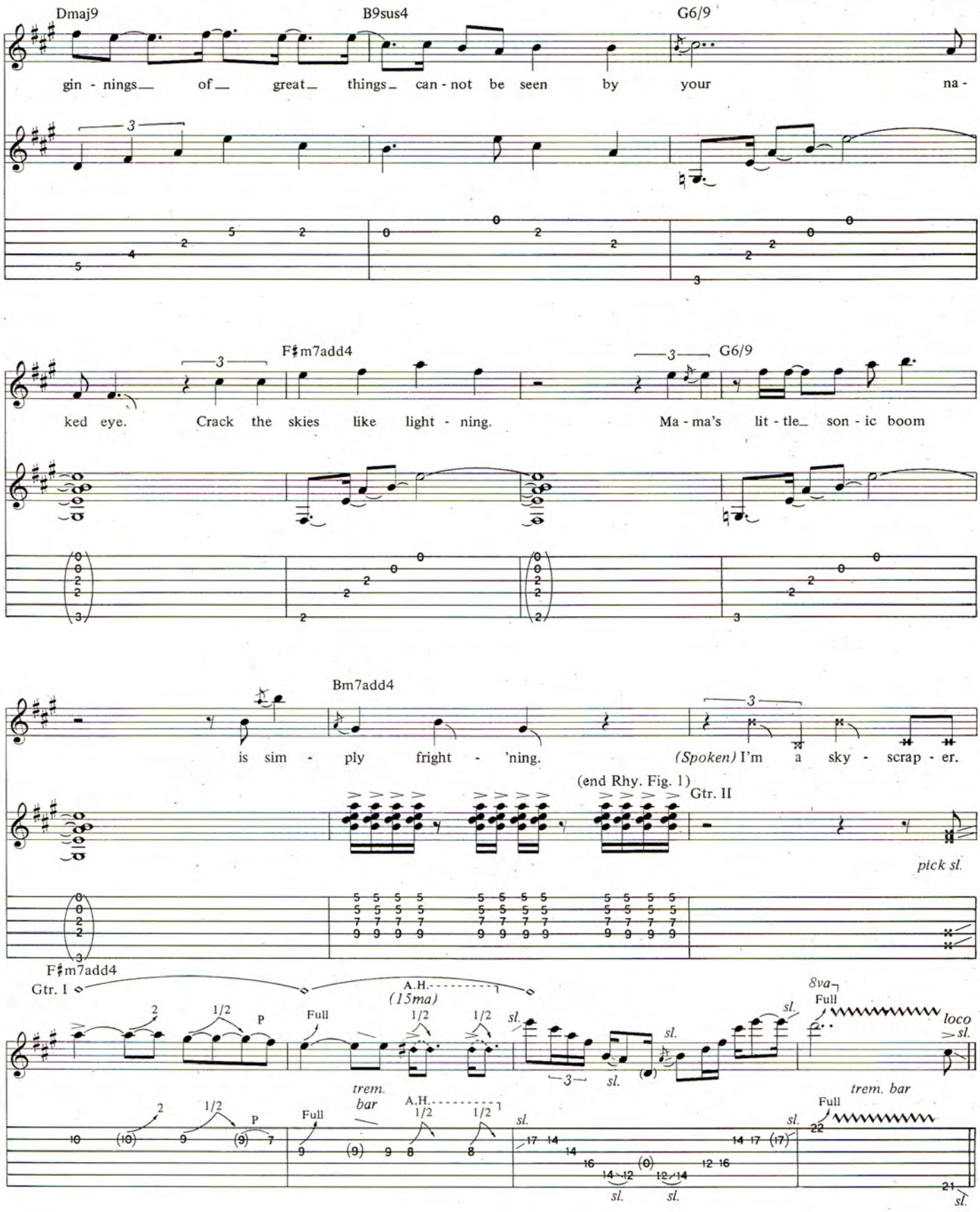
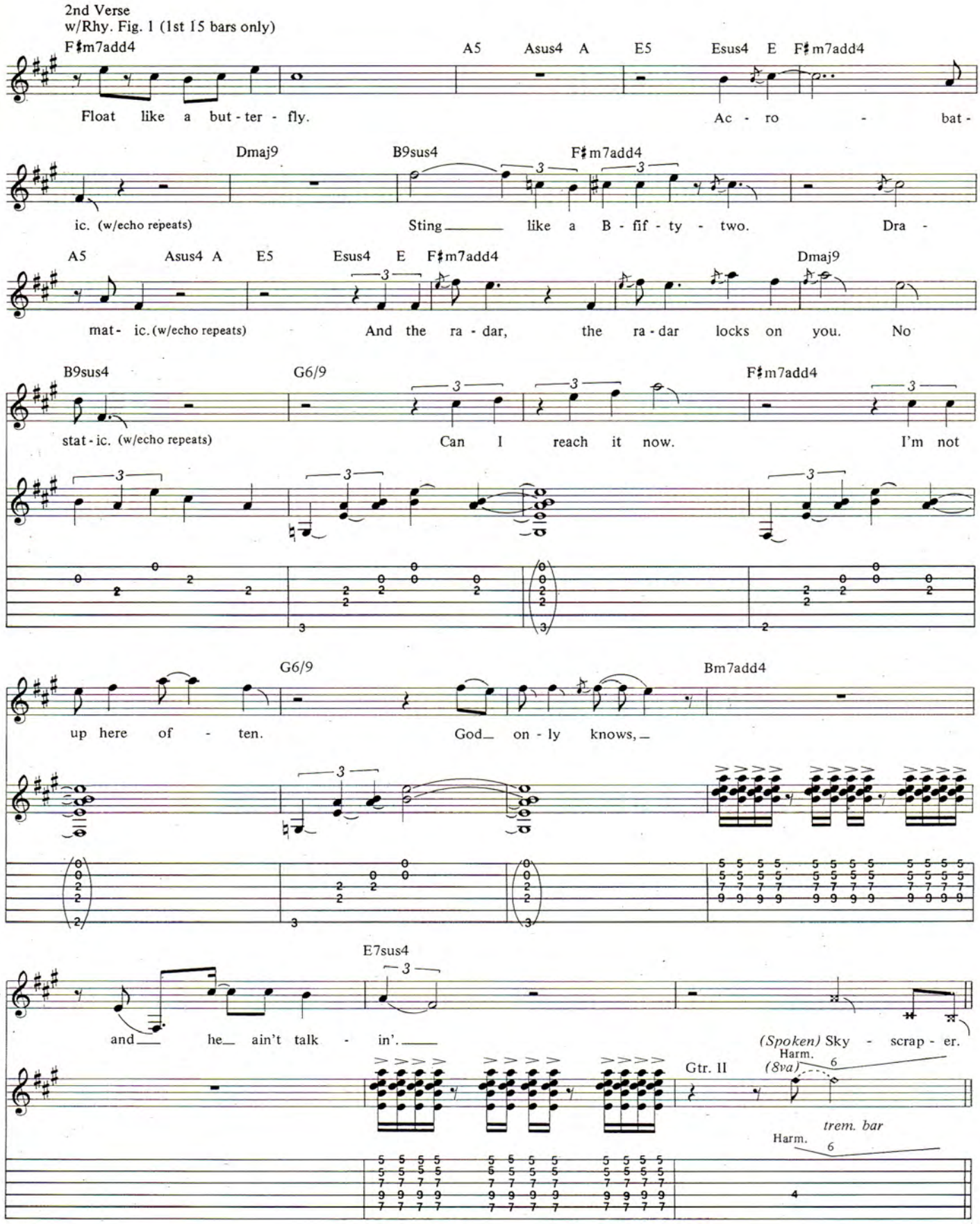
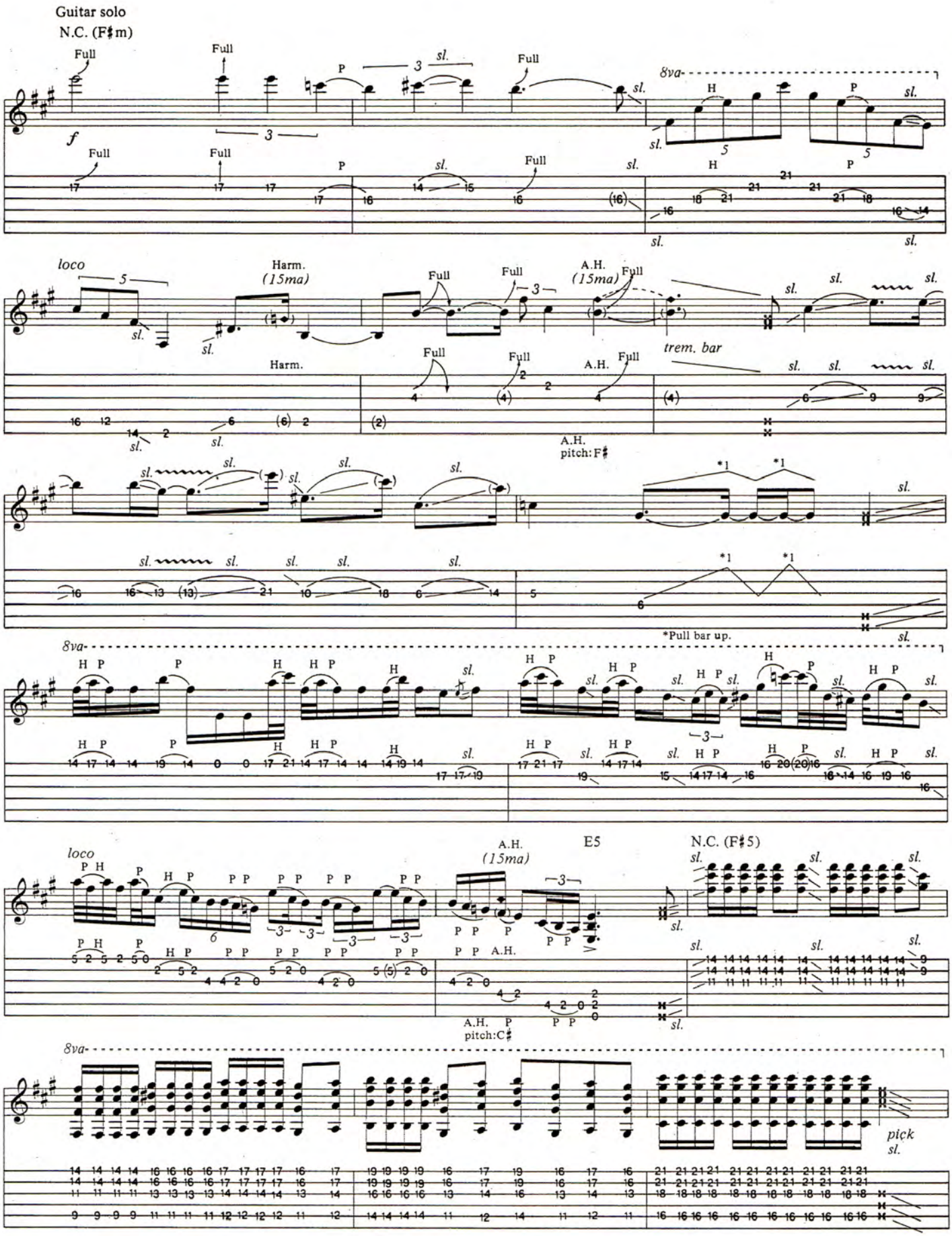
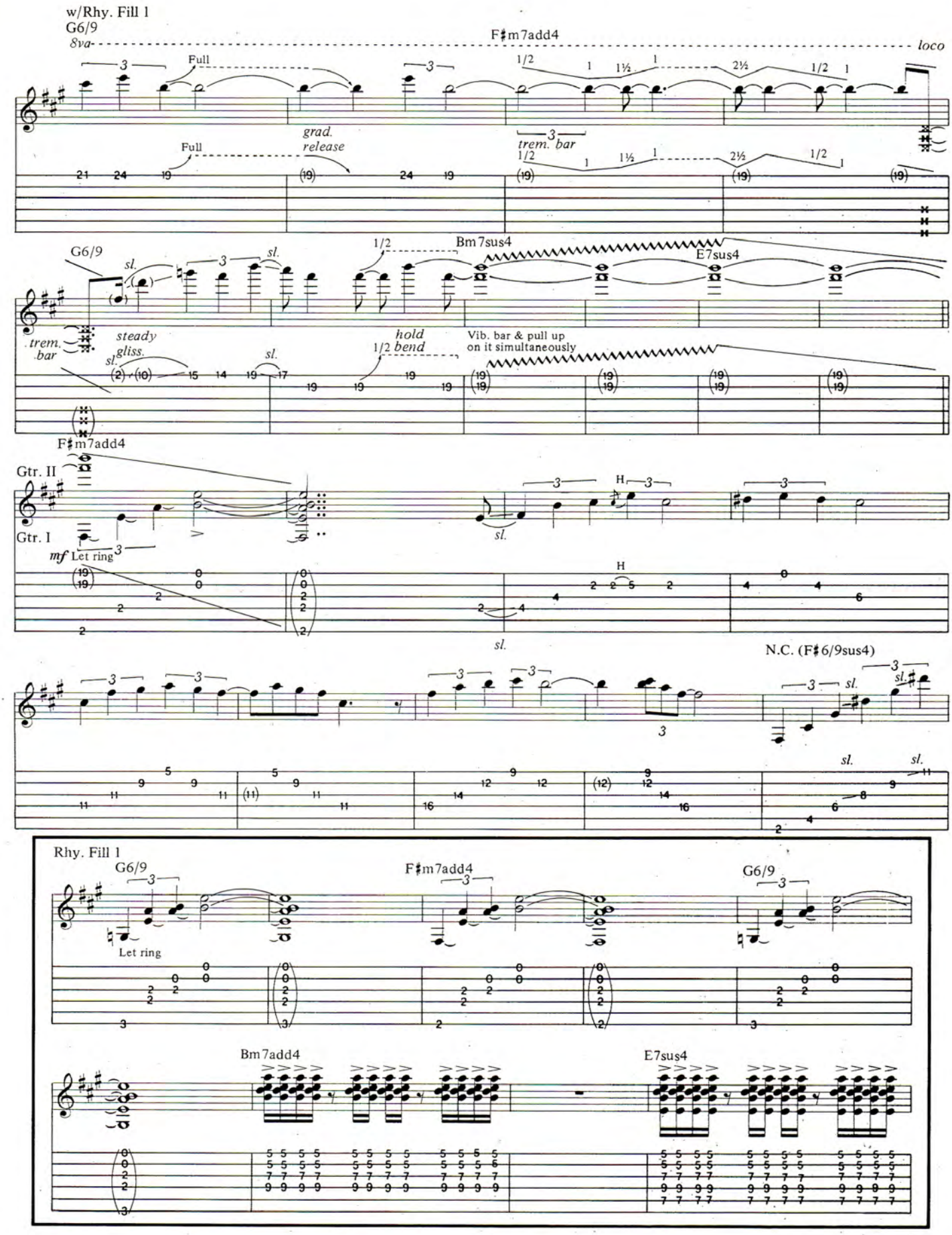
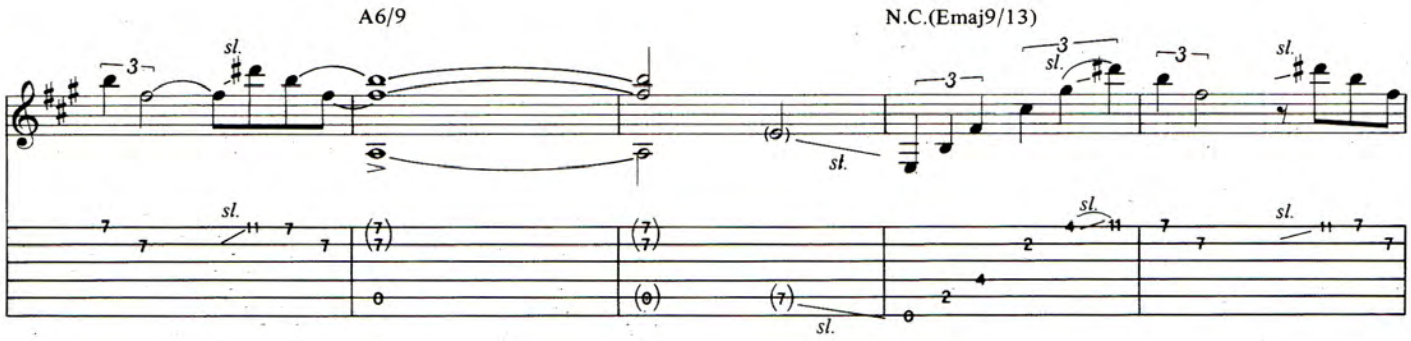

1st Verse
F♯m7add4
A5
Asus4
A
I can hear the sound
of the
Rhy. Fig. 1
(Synth & gtr.)
Gtr. II
Gtr. I
trem. bar (Gtr. II only)
Let ring
E5
Esus4
E
F♯m7add4
Dmaj9
North Star
call - ing. (w/echo repeats)
Turn your high beams on
B9sus4
F♯m7add4
Stay on my wing. I'm
fall - ing. (w/echo repeats)
And
A5
Asus4
A
E5
Esus4
E
F♯m7add4
spin-ning and turn - ing.
This is
ul - tra - glide.
The be -

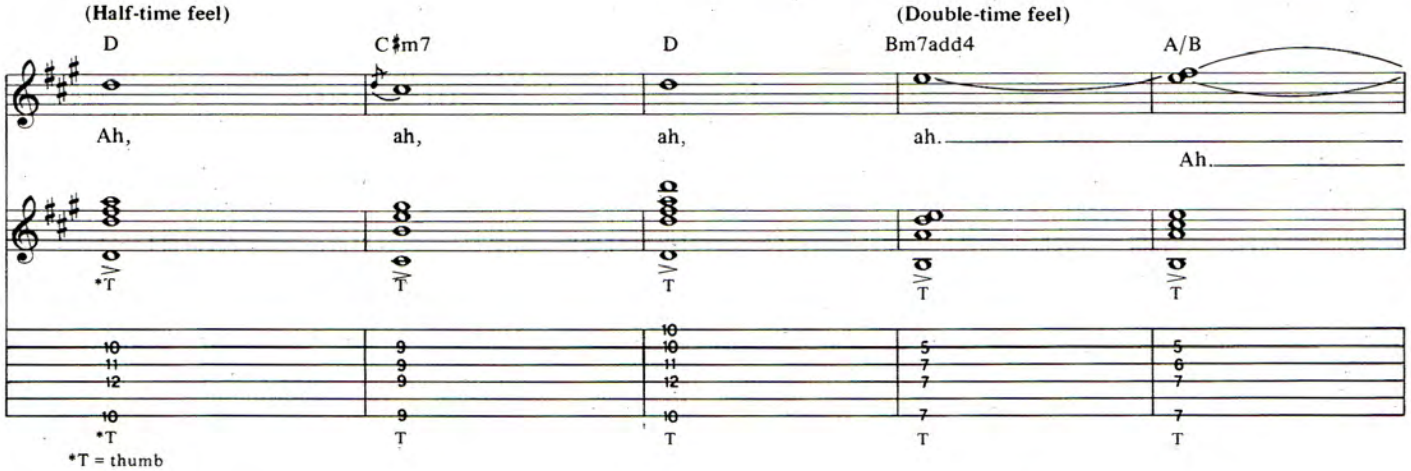

Dmaj9
B9sus4
G6/9
gin - nings of great things can - not be seen by your na -
F♯m7add4
G6/9
ked eye. Crack the skies like light - ning. Ma - ma's lit - tle son - ic boom
Bm7add4
is sim - ply fright - 'ning. (Spoken) I'm a sky - scrap - er.
(end Rhy. Fig. 1)
Gtr. II
pick sl.
F♯m7add4
Gtr. I
A.H.
(15ma)
Full
trem. bar
8va
loco
sl.

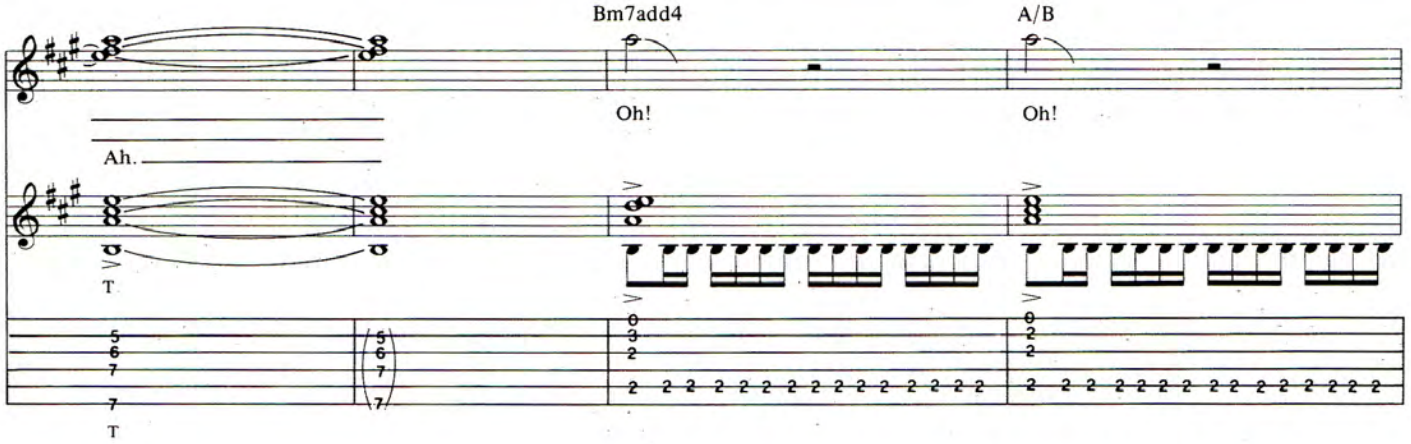

2nd Verse
w/Rhy. Fig. 1 (1st 15 bars only)
F♯m7add4
A5 Asus4 A E5 Esus4 E F♯m7add4
Float like a but - ter - fly. Ac - ro - bat -
Dmaj9 B9sus4 F♯m7add4
ic. (w/echo repeats) Sting like a B - fif - ty - two. Dra -
A5 Asus4 A E5 Esus4 E F♯m7add4 Dmaj9
mat - ic. (w/echo repeats) And the ra - dar, the ra - dar locks on you. No
B9sus4 G6/9 F♯m7add4
stat - ic. (w/echo repeats) Can I reach it now. I'm not
G6/9 Bm7add4
up here of - ten. God on - ly knows,
E7sus4
and he ain't talk - in'.
(Spoken) Sky - scrap - er.
Harm.
(8va)
Gtr. II
trem. bar
Harm.

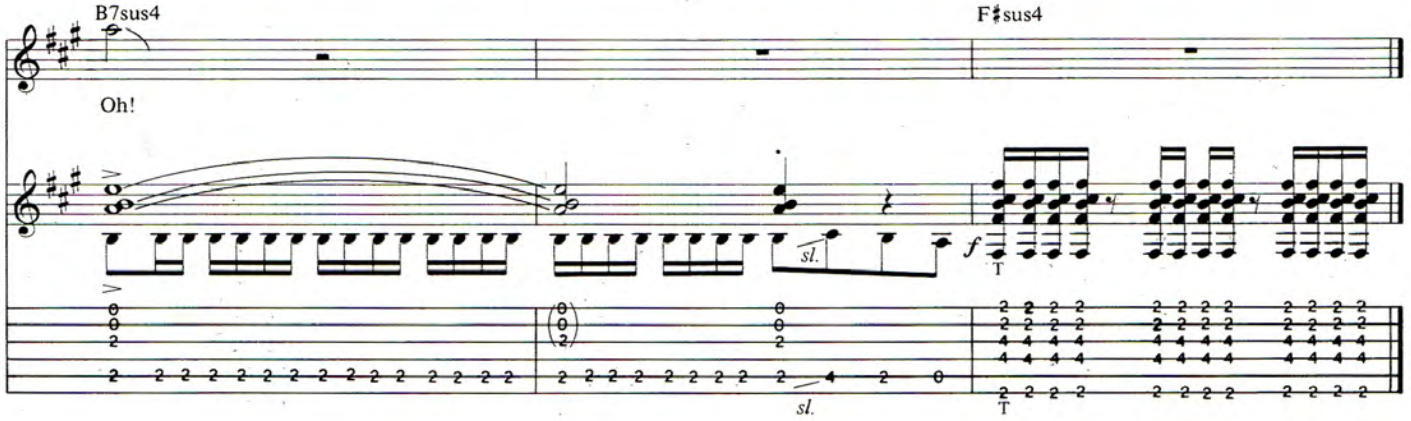

Guitar solo
N.C. (F♯m)
Full
sl.
8va
H
P
f
loco
Harm.
(15ma)
A.H.
trem. bar
A.H.
pitch: F♯
*1
*Pull bar up.
E5
N.C. (F♯5)
A.H.
pitch: C♯
pick


w/Rhy. Fill 1
G6/9
F♯m7add4
8va
loco
Full
grad. release
trem. bar
G6/9
sl.
Bm7sus4
E7sus4
trem. bar
steady gliss.
hold 1/2 bend
Vib. bar & pull up on it simultaneously
F♯m7add4
Gtr. II
Gtr. I
mf Let ring
H
N.C. (F♯6/9sus4)
Rhy. Fill 1
G6/9
F♯m7add4
G6/9
Let ring
Bm7add4
E7sus4


A6/9
N.C.(Emaj9/13)
sl.

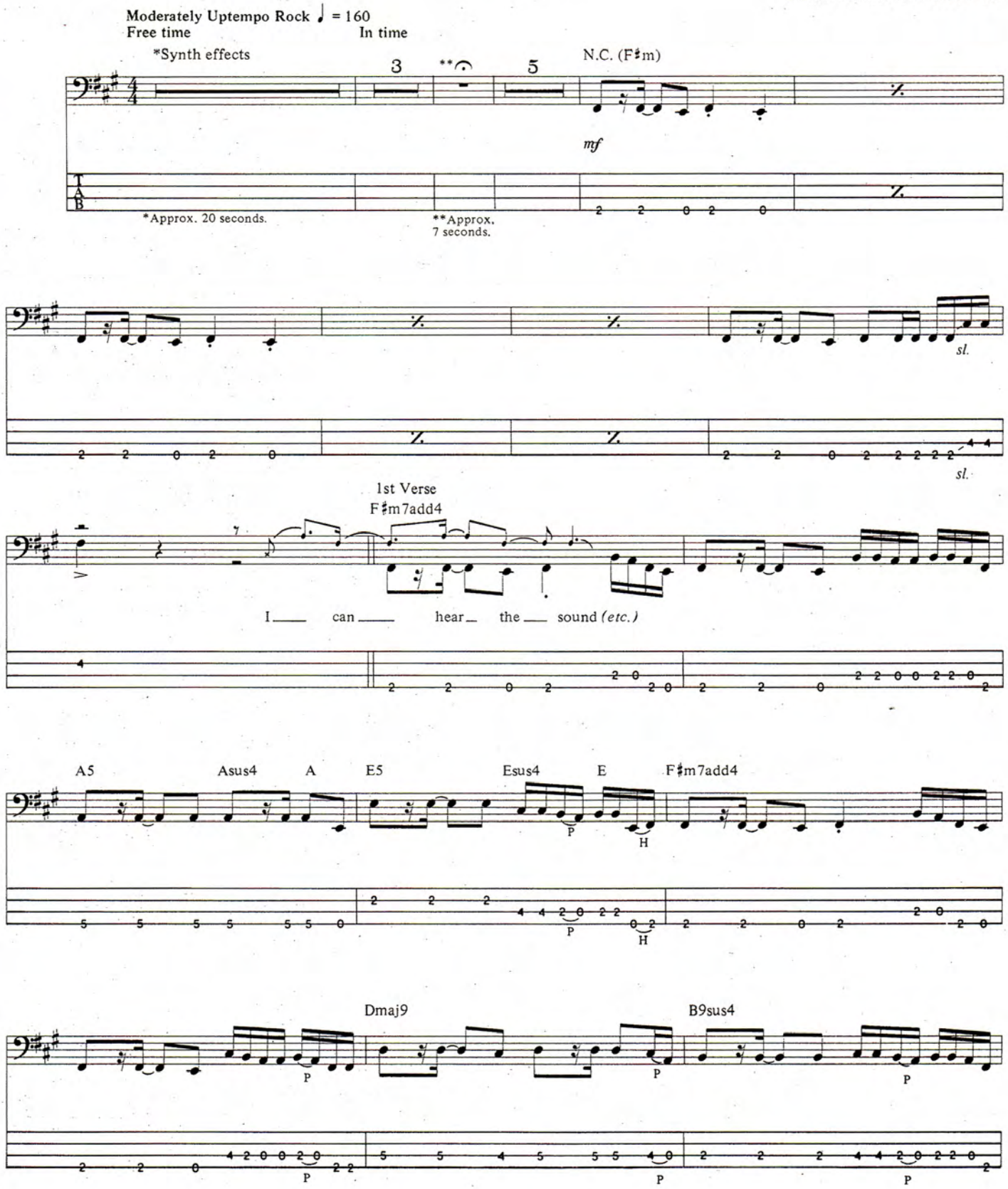

(Half-time feel)
(Double-time feel)
D
C♯m7
D
Bm7add4
A/B
Ah,
ah,
ah,
ah.
Ah.
*T
T
*T = thumb


Bm7add4
A/B
Oh!
Oh!
Ah.
T


B7sus4
F♯sus4
Oh!
sl.
f
T

BASS LINE FOR
SKYSCRAPER
As Recorded by David Lee Roth
(From the album SKYSCRAPER/Warner Bros. Records)

Words and Music by
David Lee Roth & Steve Vai



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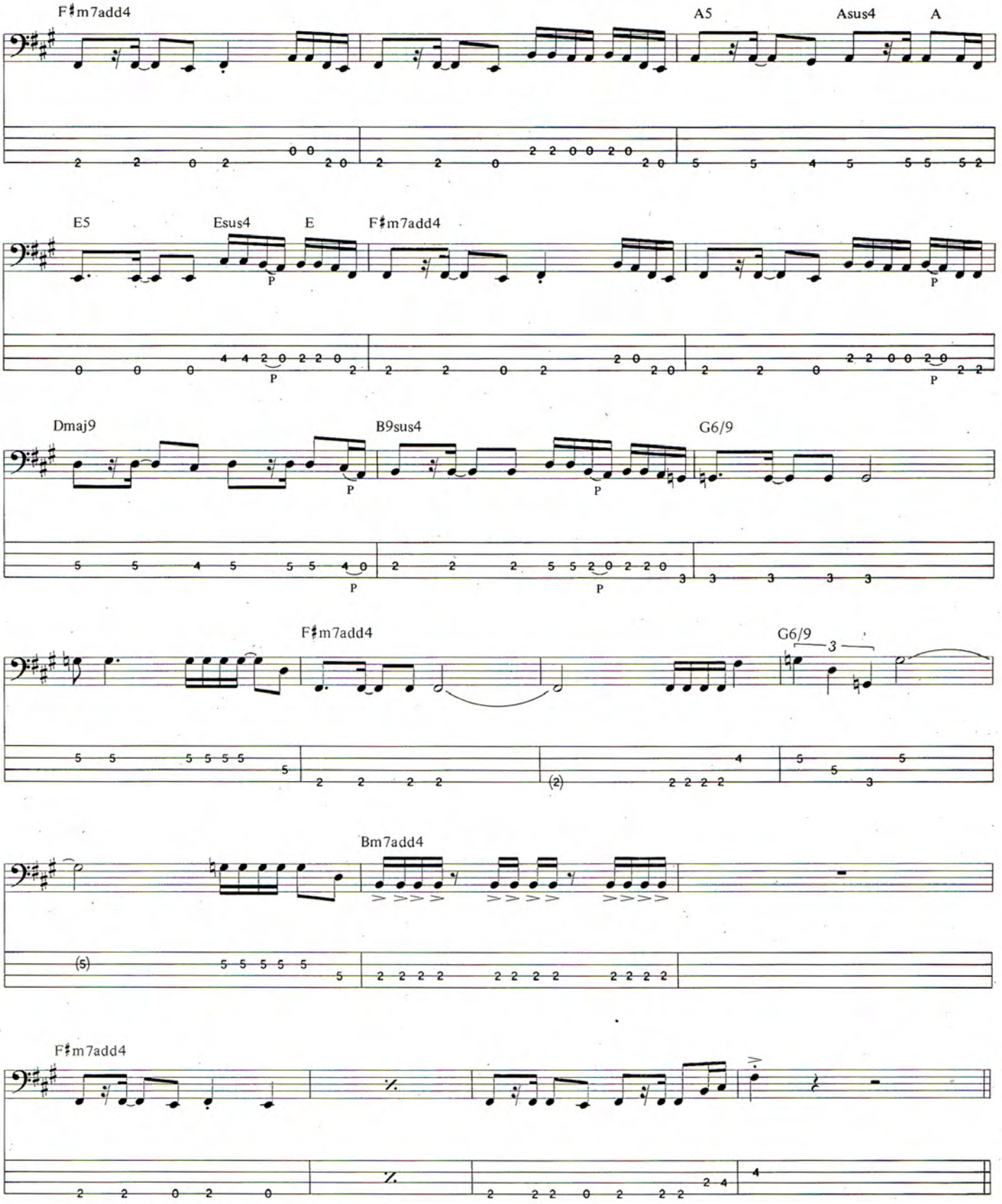
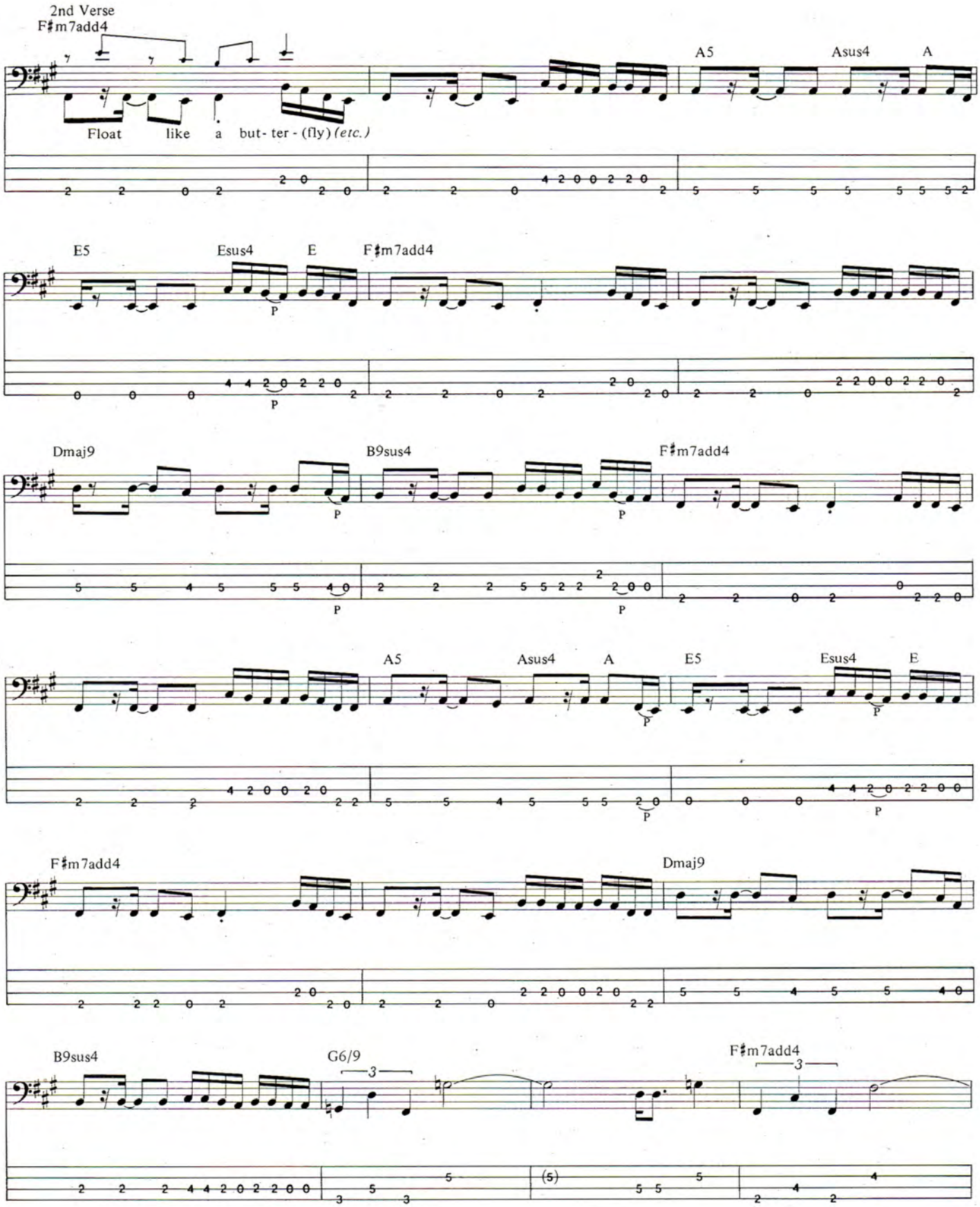
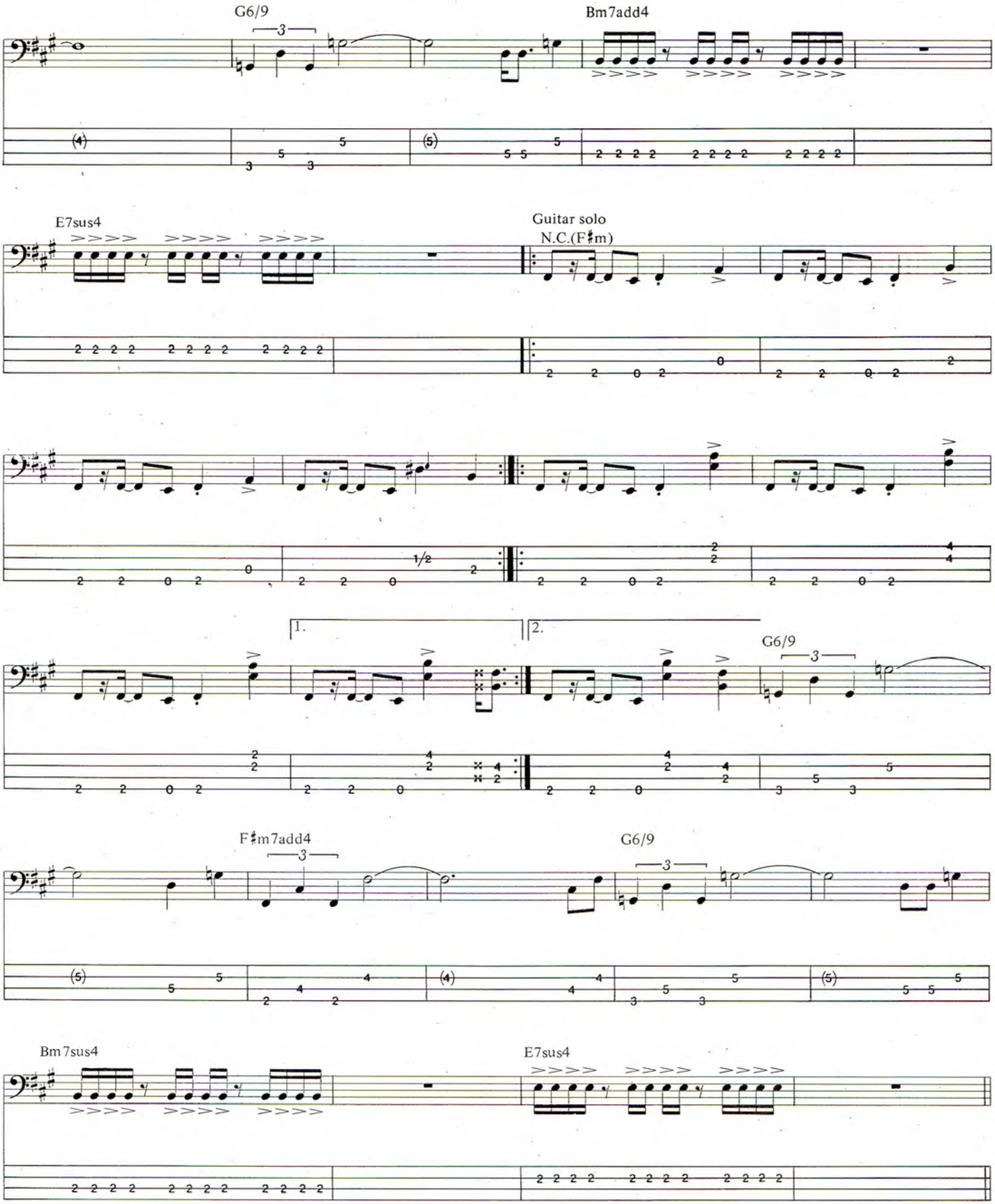
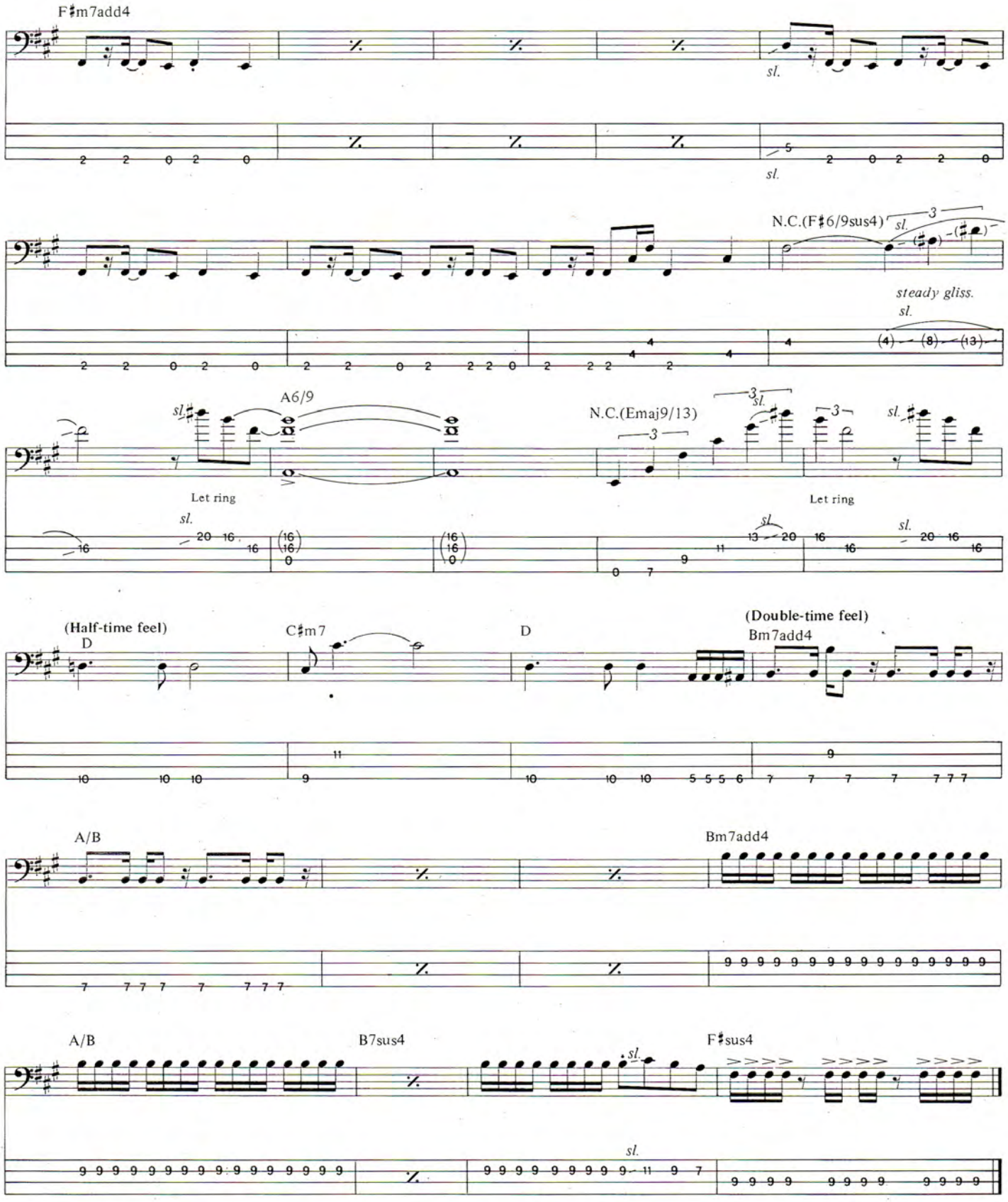

F♯m7add4
A5
Asus4
A
E5
Esus4
E
F♯m7add4
Dmaj9
B9sus4
G6/9
F♯m7add4
G6/9
Bm7add4
F♯m7add4


2nd Verse
F♯m7add4
Float like a but- ter - (fly) (etc.)
A5
Asus4
A
E5
Esus4
E
F♯m7add4
Dmaj9
B9sus4
F♯m7add4
A5
Asus4
A
E5
Esus4
E
F♯m7add4
Dmaj9
B9sus4
G6/9
F♯m7add4

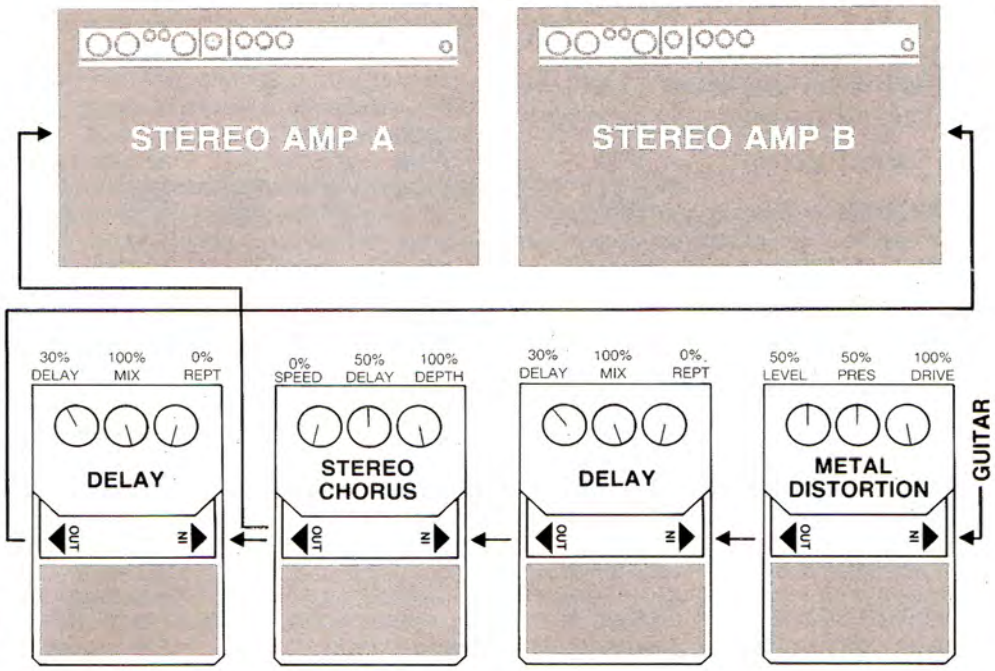

G6/9
Bm7add4
E7sus4
Guitar solo
N.C.(F♯m)
1.
2.
G6/9
F♯m7add4
G6/9
Bm7sus4
E7sus4


F♯m7add4
sl.
N.C.(F♯6/9sus4)
steady gliss.
A6/9
Let ring
N.C.(Emaj9/13)
Let ring
(Half-time feel)
D
C♯m7
D
(Double-time feel)
Bm7add4
A/B
Bm7add4
A/B
B7sus4
F♯sus4

"SKYSCRAPER,"
DAVID LEE ROTH/STEVE VAI

SOUND F/X

By Dean Stubbs



Steve Vai obviously had a lot of fun co-producing this tune, especially the vocals, which are panned, bounced, and pitch-shifted throughout. Steve's guitar is delayed, chorused and echoed. To get the big sound that Steve uses on "Skyscraper" you'll need a distortion, a stereo chorus and a couple of delay pedals. The chorus effect is set for a slow wide sweep, which in a stereo setup yields the big sound spread across both amps. An optional delay unit is shown feeding the B amplifier which gives the stereo spread an even larger sound. The delay unit is set at about 10%, which gives you just enough delay to spread the sound. There is no mix on this delay; all delayed signal is fed to the amp.

The delay unit after the distortion pedal is set to 100%, which gives you about a ⅓ of a second delay. The "Clean" sound that Steve uses during the song does not make use of this delay, it's only used during the last portion of his solo. The Mix and Regeneration controls of the delay are set for a few repeats but kept very subtle for a smooth gliding sound. The distortion is set at full distort for the basic sound of the guitar, but the tone of the instrument is kept neutral, not boosting either the highs or lows. The level from the distortion is, of course, matched to the input level.

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P.O. Box 1490 Port Chester, N.Y. 10573

by Barry Lipman

QUESTION: Is there a non-tremolo nut-lock and fine-tuners for my Fender Telecaster?—Michael Myser/Inkster, NY

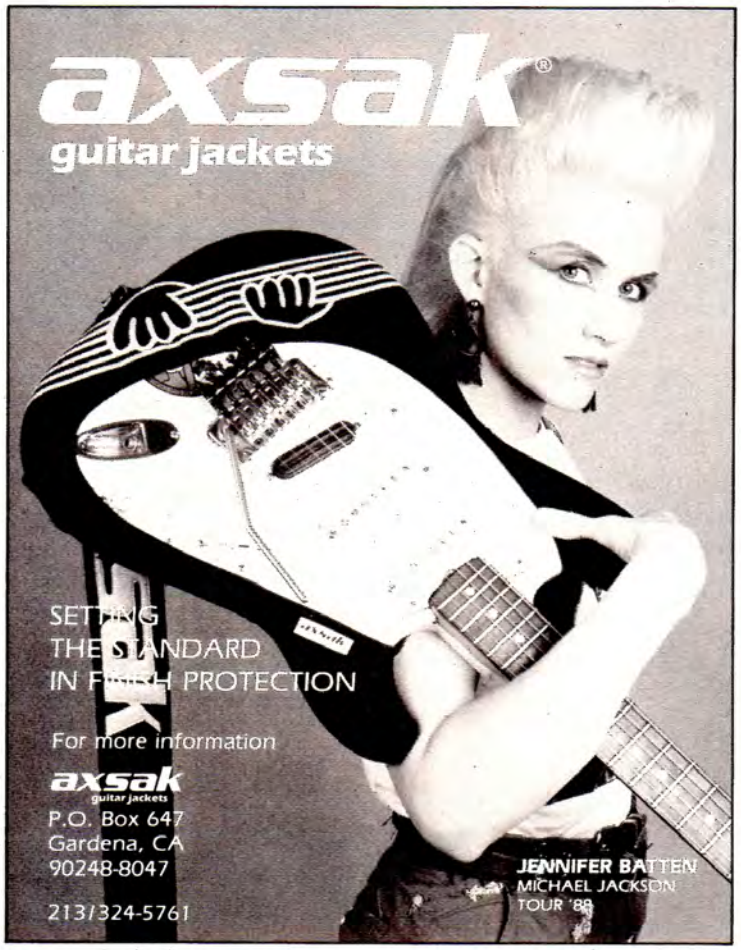
ANSWER: While I have never seen a fine-tuning bridge that looks at all like a stock Tele bridge, there is at least one unit combining nut-lock with built in fine-tuners that would do the job just fine while allowing you to keep your original bridge. It is manufactured by or for Fender and is designed to work best with Fender Strat and Tele style headstocks. Other than that, you could use any available nut-lock and install one of the several fine-tuning stop-tailpieces or combined stop-tailpiece bridges on the market. Some of you may wonder why anyone would want a nut-lock and fine-tuners without a T-bar. I find that it increases tuning stability immensely and is about the only way I know to keep a guitar reasonably in tune when carried around in a gig-bag.

QUESTION: Will using a metal slide adversly affect the magnetism of my pickups?—Chris Rinaldy/Garnerville, NY

ANSWER: No, a metal slide will definitely not harm your pickups' magnetic fields in any way. Most metal slides are made of non-magnetic chrome-plated brass, but even if yours is made of a magnetically active metal it won't hurt your pickups' magnets. Your strings are of magnetically attractable steel or nickel alloys and they seem to have no detrimental effect on pickup magnetism even after many years. In fact, most modern magnets will outlast the older magnets and most older pickup magnets seem to be doing pretty well.

QUESTION: How can I get my bass strings to adjust lower than the bridge will allow?—Jeff Krasager/Oklee, MN

ANSWER: If your neck is of the bolt-on variety, your problem will be easily solved by shimming the neck. Un-bolt the neck and place a shim across the neck mortice at the end closest to the bridge. This will tilt the neck backwards, in effect aiming it towards a higher bridge position. If you find upon taking the neck off that there already is a shim there, add another one or replace the original one with a thicker one. If you find a shim across the mortice at the end farthest from the bridge, removing it may be enough to correct the neck's angle. You can use practically any thin material as shimstock. A ¼" wide slice of a credit card or even a slice of business card or manila file-folder stock will do, although I don't recommend more than one or two layers of something as soft and compressible as card-stock. I have seen sandpaper, bits of bandsaw blades and even wire-mesh screens used to shim necks. They all seem to work well. If your guitar's neck is glued into the body or is the neck-through-body type, you will have to take one or both of the following approaches. First, it may be possible to grind down the bridge or its saddles enough to achieve the desired action. Take a measurement at the 12th fret to see where the action currently is. Figure that for every 1/32" lower you want it to go at the 12th fret, the bridge will have to go down 2/32" (1/16")—twice as far as the change required at the 12th fret. The second alternative is to mortice the bridge itself down into the guitar body. Avoid chipping the finish by scribing (scratching) carefully around the bridge with a sharp scratch-awl (steel point). Scribe all the way through the finish before routing and/or chiseling down the required amount. As for how deep to dig the mortice, the same formula applies here as when grinding down the bridge or the saddles— twice as far at the bridge as you wish it to change the action at the twelfth fret.



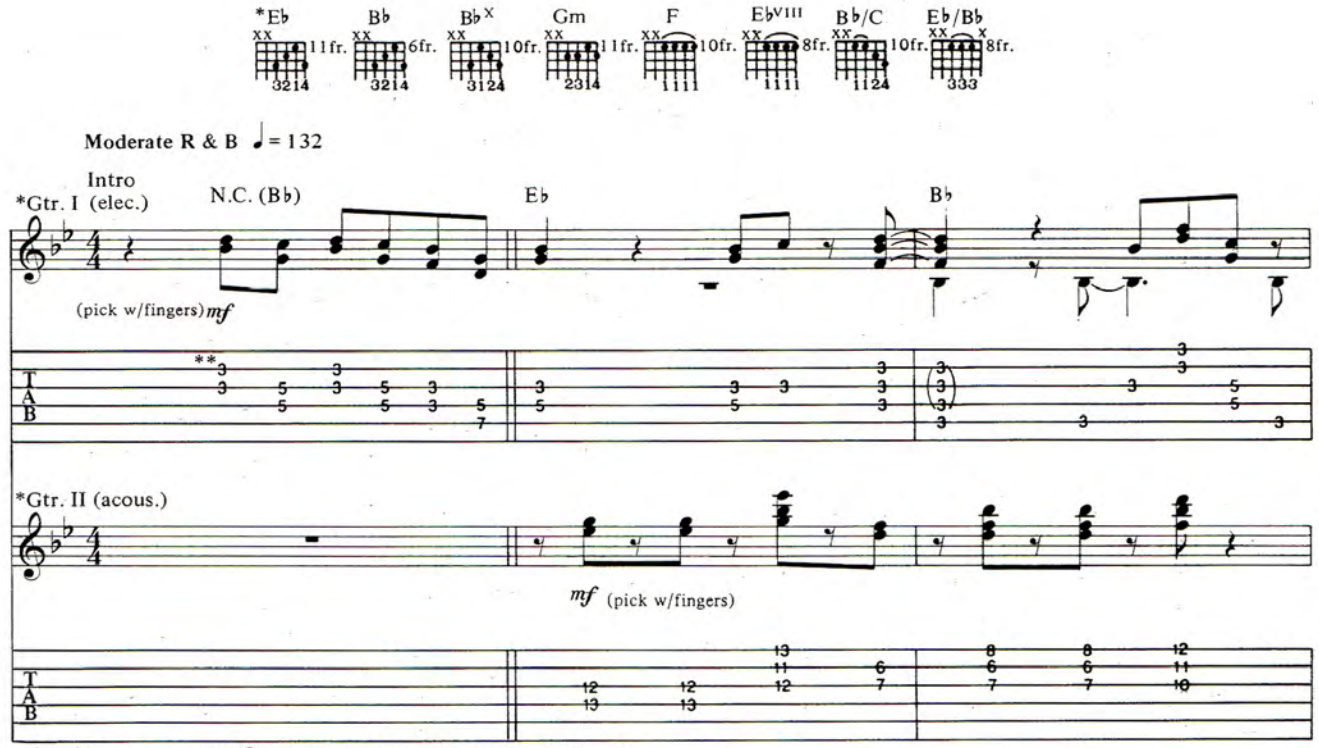
Tablature Explanation page 29

LITTLE SISTER

As Recorded by Ry Cooder

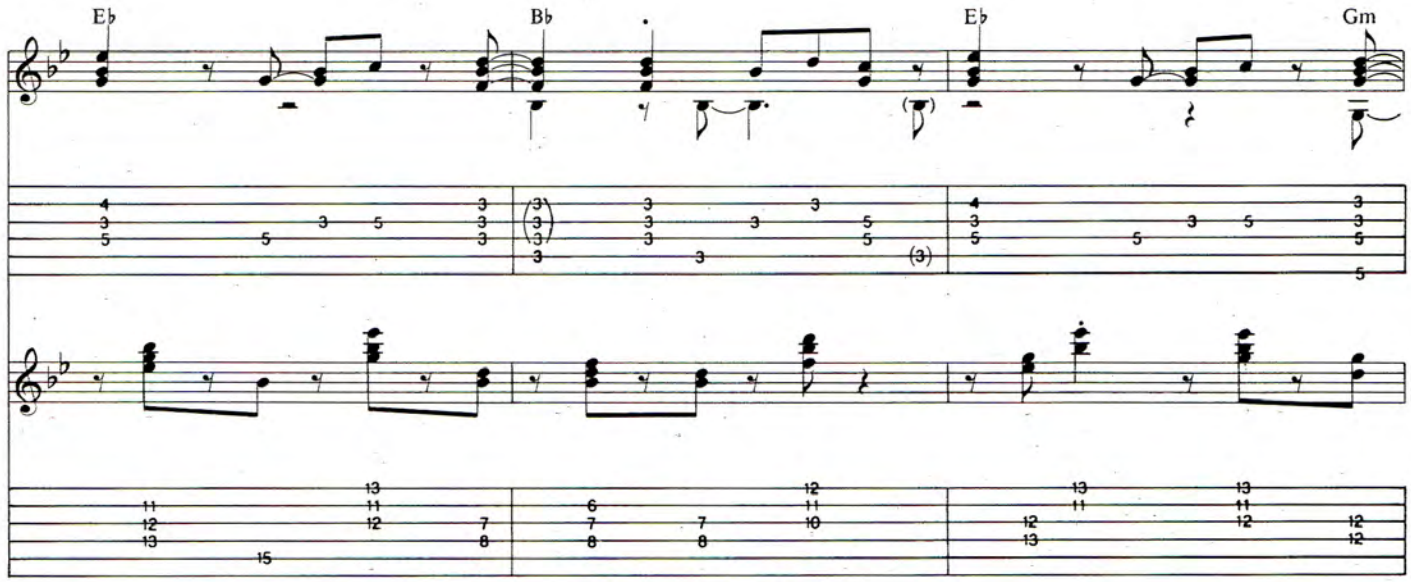
(From the album BOP TILL YOU DROP/Warner Bros. Records)

Words and Music by
Doc Pomus & Mort Shuman



*Tune all gtrs. to open G (⑥ = D, ⑤ = G, ④ = D, ③ = G, ② = B, ① = D) and capo at 3rd fret.

**All notes tabbed at 3rd fret are to be played as open stgs.



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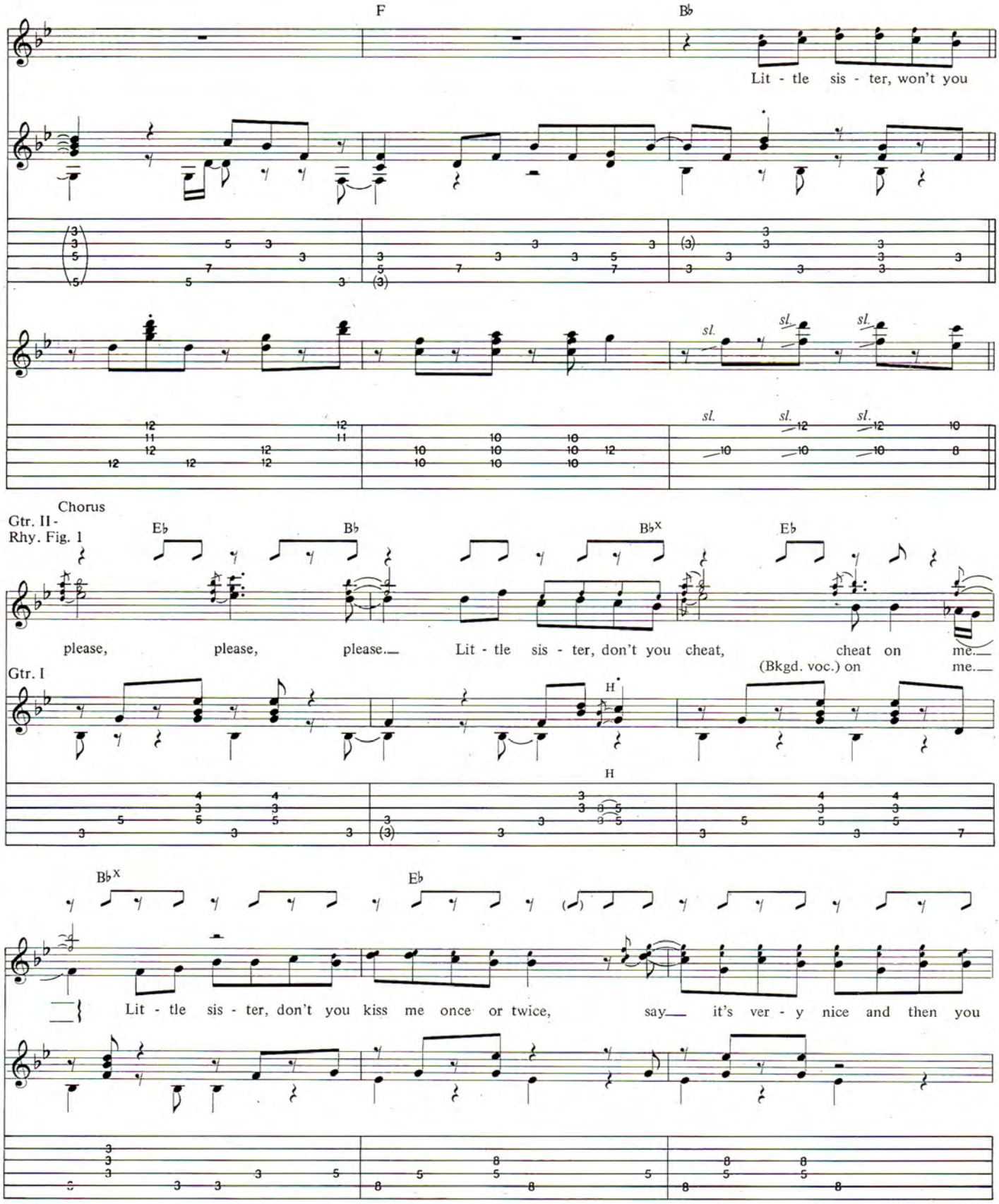
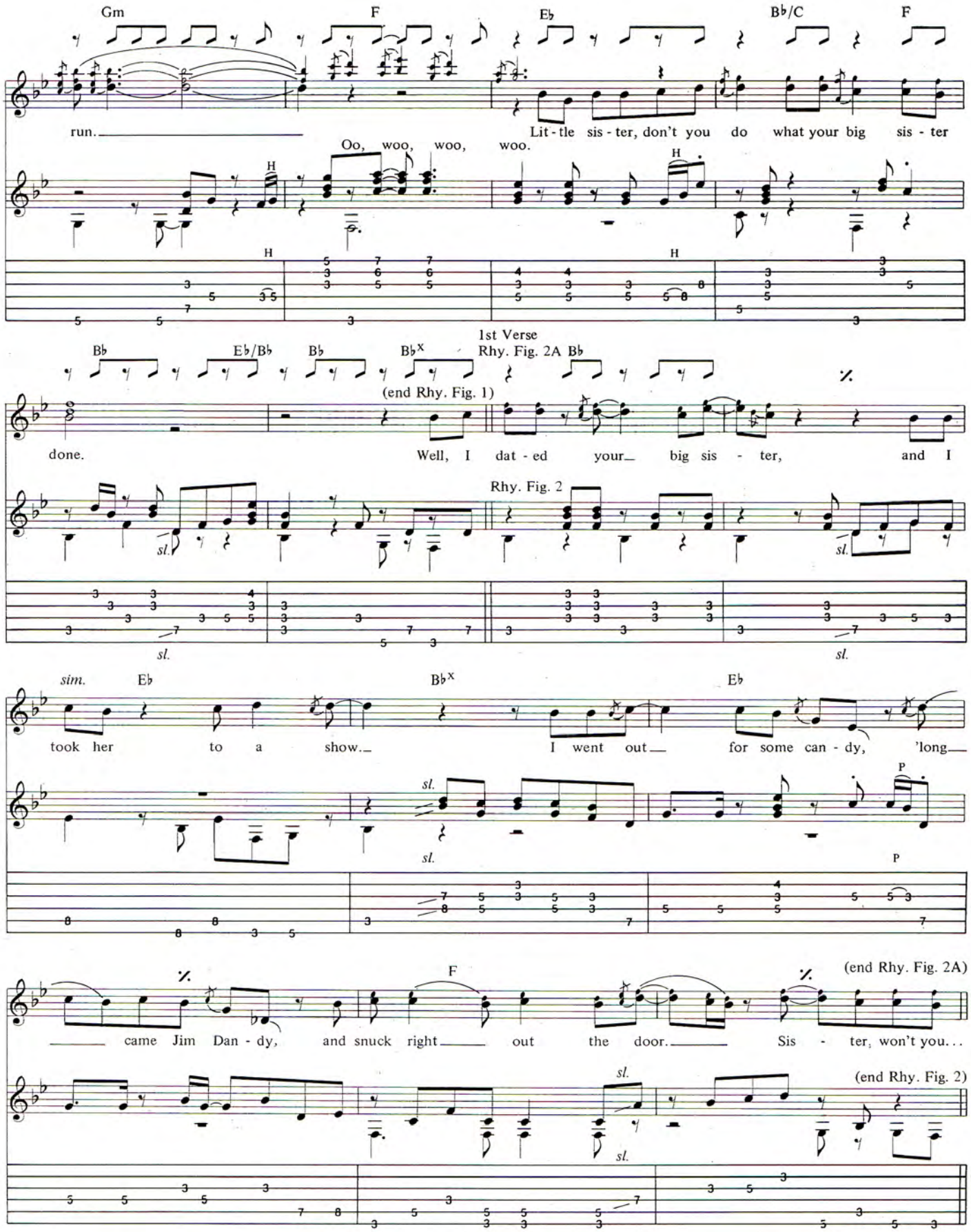

F
B♭
Lit - tle sis - ter, won't you
sl.
Chorus
Gtr. II -
Rhy. Fig. 1
E♭
B♭
B♭X
E♭
please, please, please. Lit - tle sis - ter, don't you cheat, cheat on me.
(Bkgd. voc.) on me.
Gtr. I
H
B♭X
E♭
Lit - tle sis - ter, don't you kiss me once or twice, say it's ver - y nice and then you


Gm
F
E♭
B♭/C
F
run.
Lit - tle sis - ter, don't you do what your big sis - ter
Oo, woo, woo, woo.
H
1st Verse
Rhy. Fig. 2A B♭
B♭
E♭/B♭
B♭
B♭x
(end Rhy. Fig. 1)
done.
Well, I dat - ed your big sis - ter, and I
Rhy. Fig. 2
sl.
sim.
E♭
B♭x
E♭
took her to a show.
I went out for some can - dy, 'long
P
came Jim Dan - dy, and snuck right out the door.
Sis - ter, won't you...
(end Rhy. Fig. 2A)
(end Rhy. Fig. 2)

Chorus
w/Rhy. Fig. 1 (1st 11 bars only; on D.S., 1st 10 bars only)

E♭ B♭ B♭x E♭ B♭x

(Bkgd. voc.) please, please, please. Lit - tle sis - ter, don't you. . . cheat on me. Lit - tle sis - ter, don't you

w/Fill 1 (3rd time only)

E♭ Gm F

kiss me once or twice, say it's ver - y nice and then you run. Oo, hoo, hoo,

H

3rd time to Coda II *2nd time to Coda I* w/Rhy Fill 1

E♭ B♭/C F B♭ E♭/B♭ B♭

Lit - tle sis - ter, don't you do what your big sis - ter done. Well, ev - 'ry hoo.

sl.

Fill 1

sl. H sl. Full sl.

Rhy. Fill 1 B♭

sl.

2nd Verse
w/Rhy. Fig. 2A (1st 7 bars only) & Rhy. Fig. 2

Bb Eb Bb^x

time I see your sis - ter, seems like she got some - bod - y new. Well, she's
(Bkgd. voc.) Doo doo. Doo doo. Doo doo. Doo doo.

Eb F w/Rhy. Fill 2 F13 F9 *D.S. al Coda I*

mean and e - vil, like a lit - tle old bo wee - vil, got to try my luck with you. Sis - ter, won't you...
Oo. Oo. Ah.

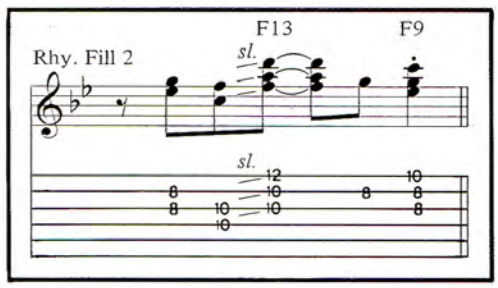
Coda I
w/Rhy. Fill 3
Gtr. III Bb

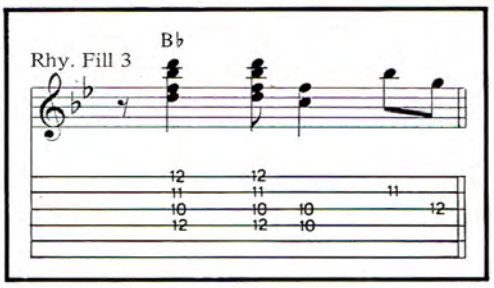
Guitar solo
w/Rhy. Fig. 2A

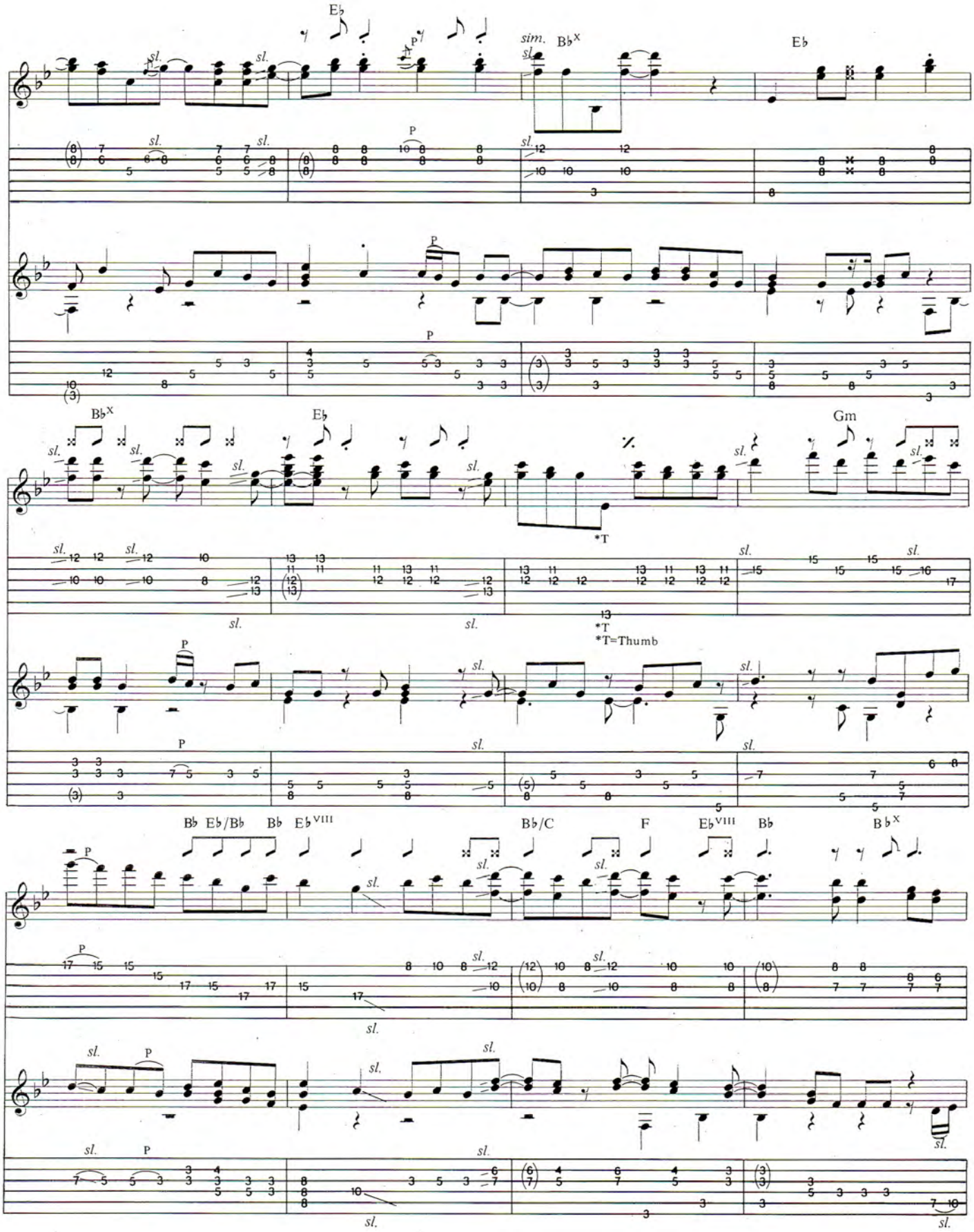
Bb Eb

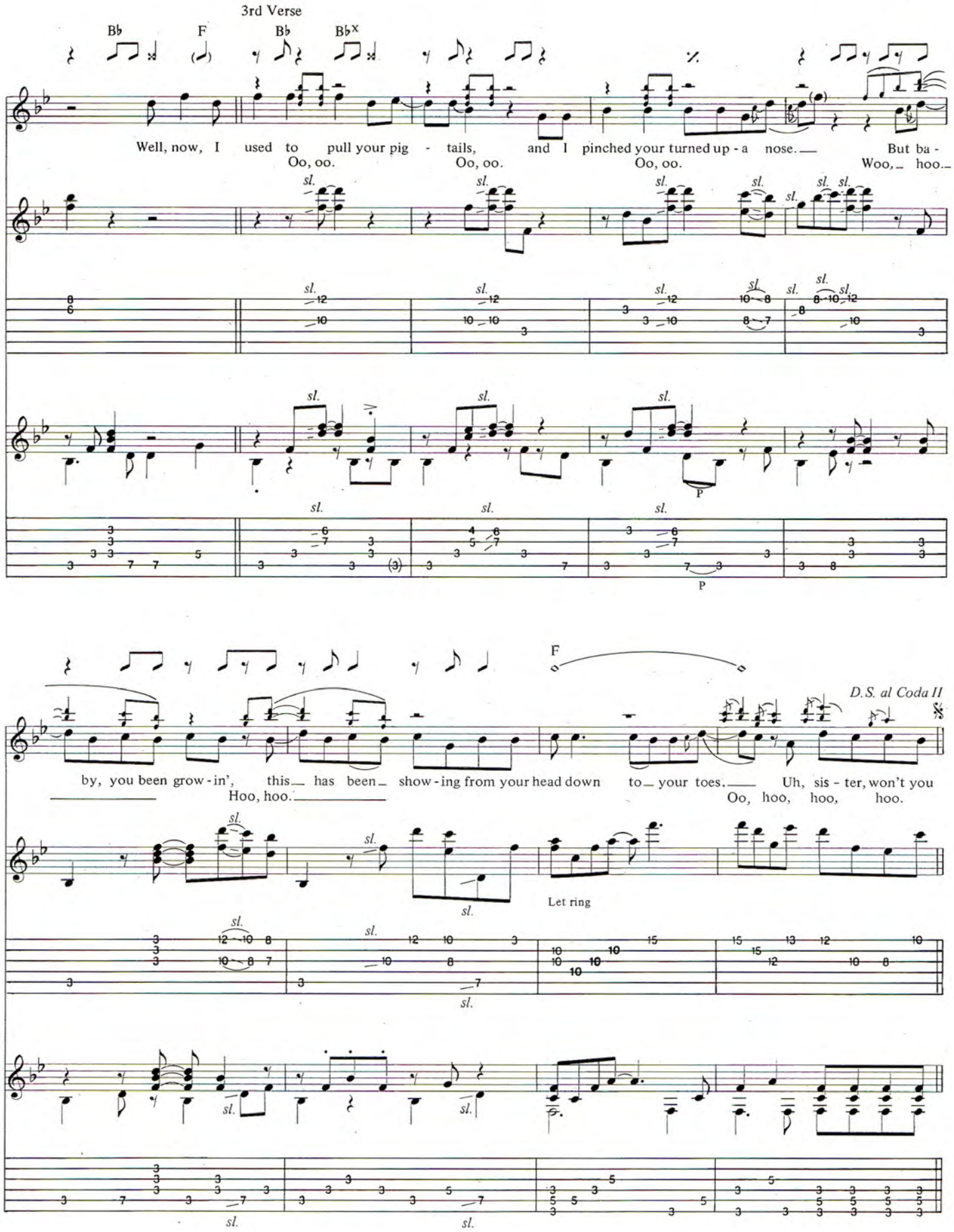
Gtr. I

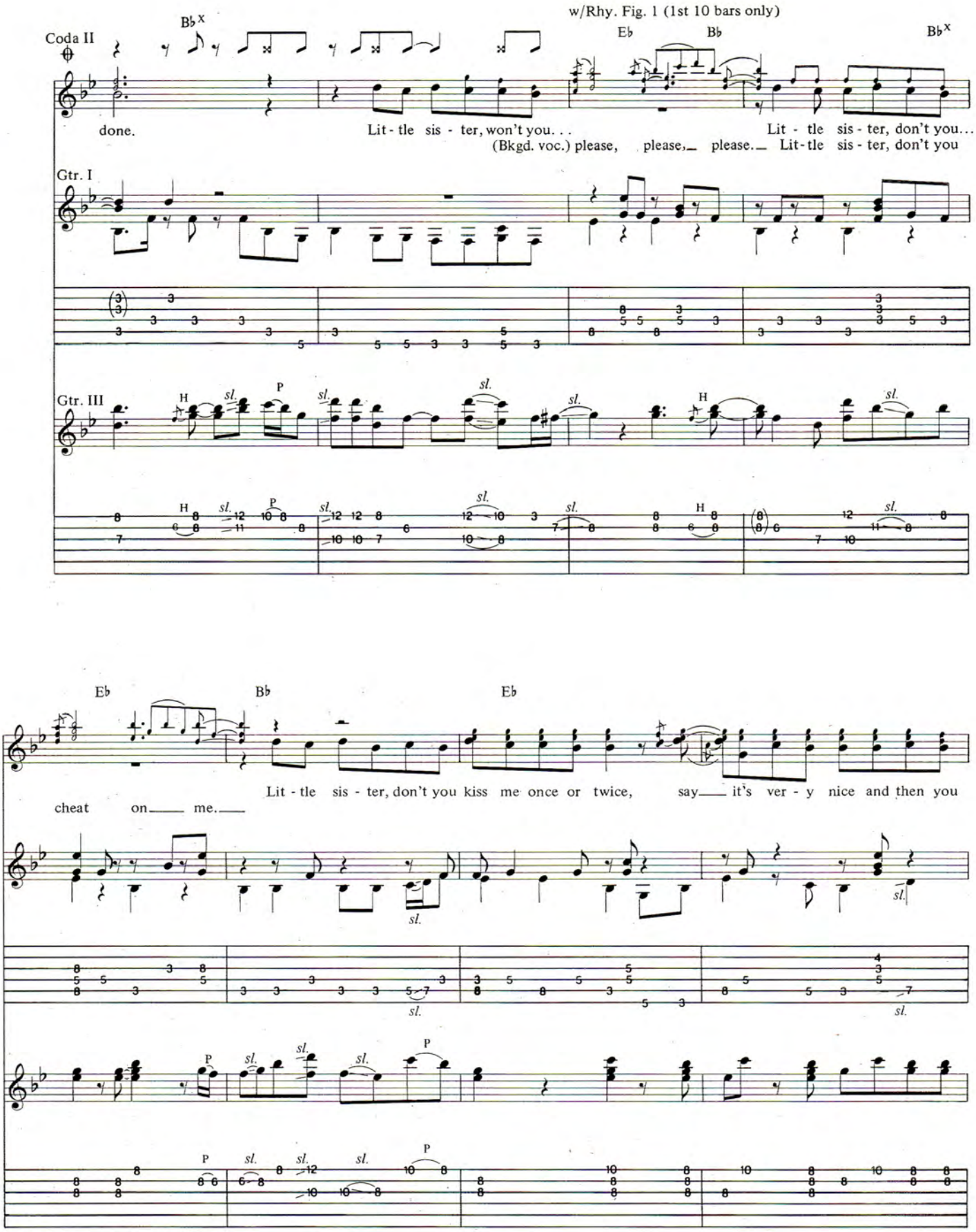
Bb^x Eb F

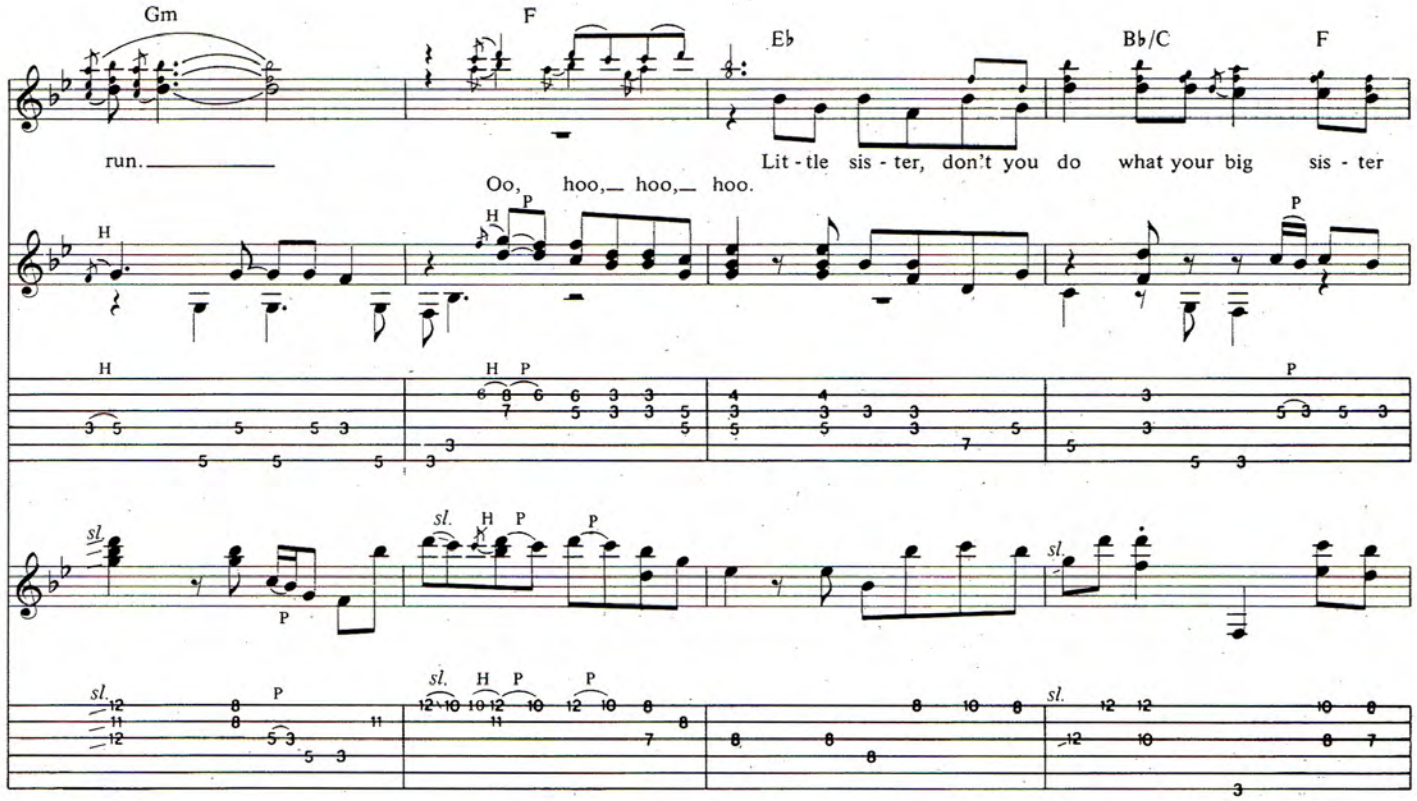


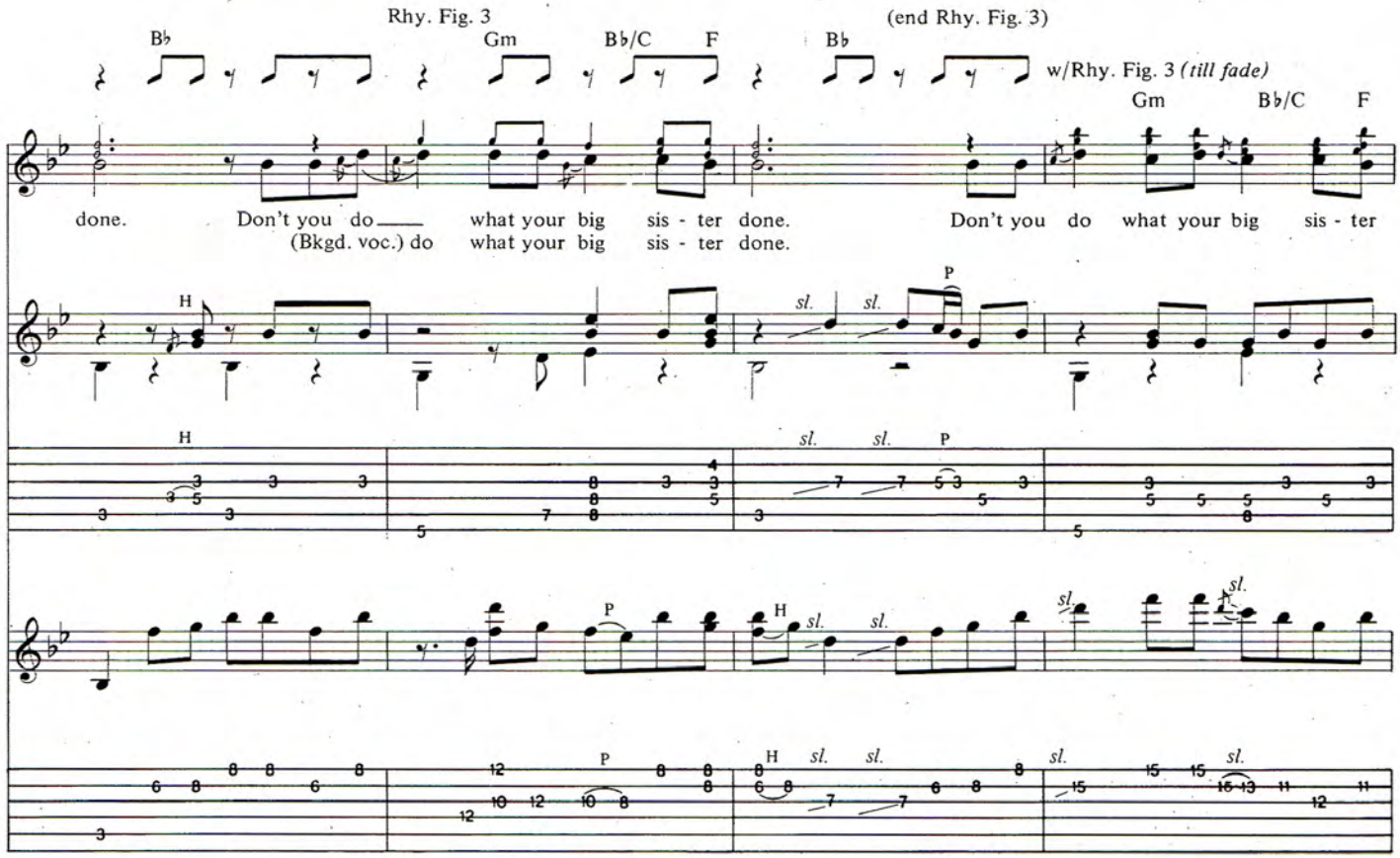


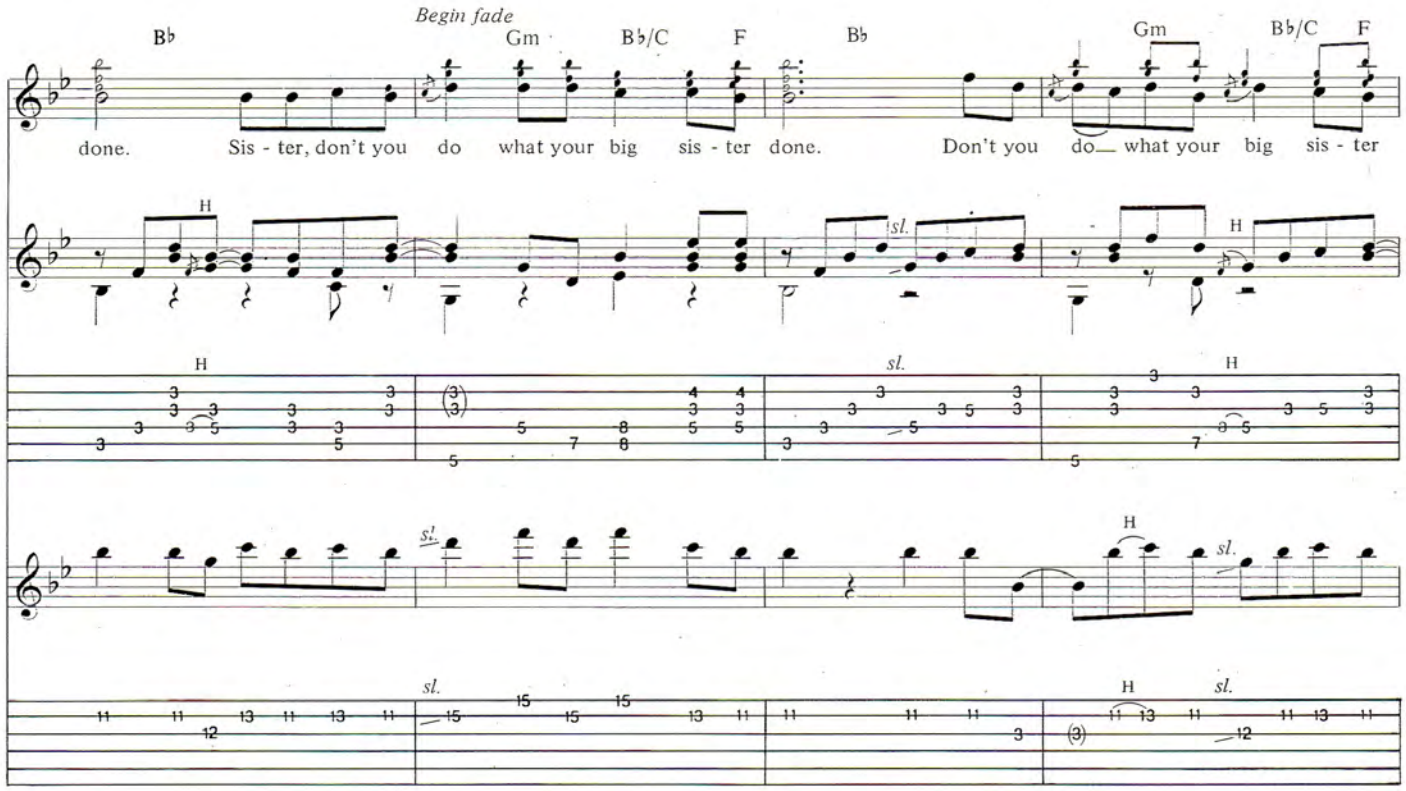

E♭
sim. B♭X
E♭
B♭X
E♭
Gm
*T
*T
*T=Thumb
B♭ E♭/B♭ B♭ E♭VIII
B♭/C F E♭VIII B♭ B♭X

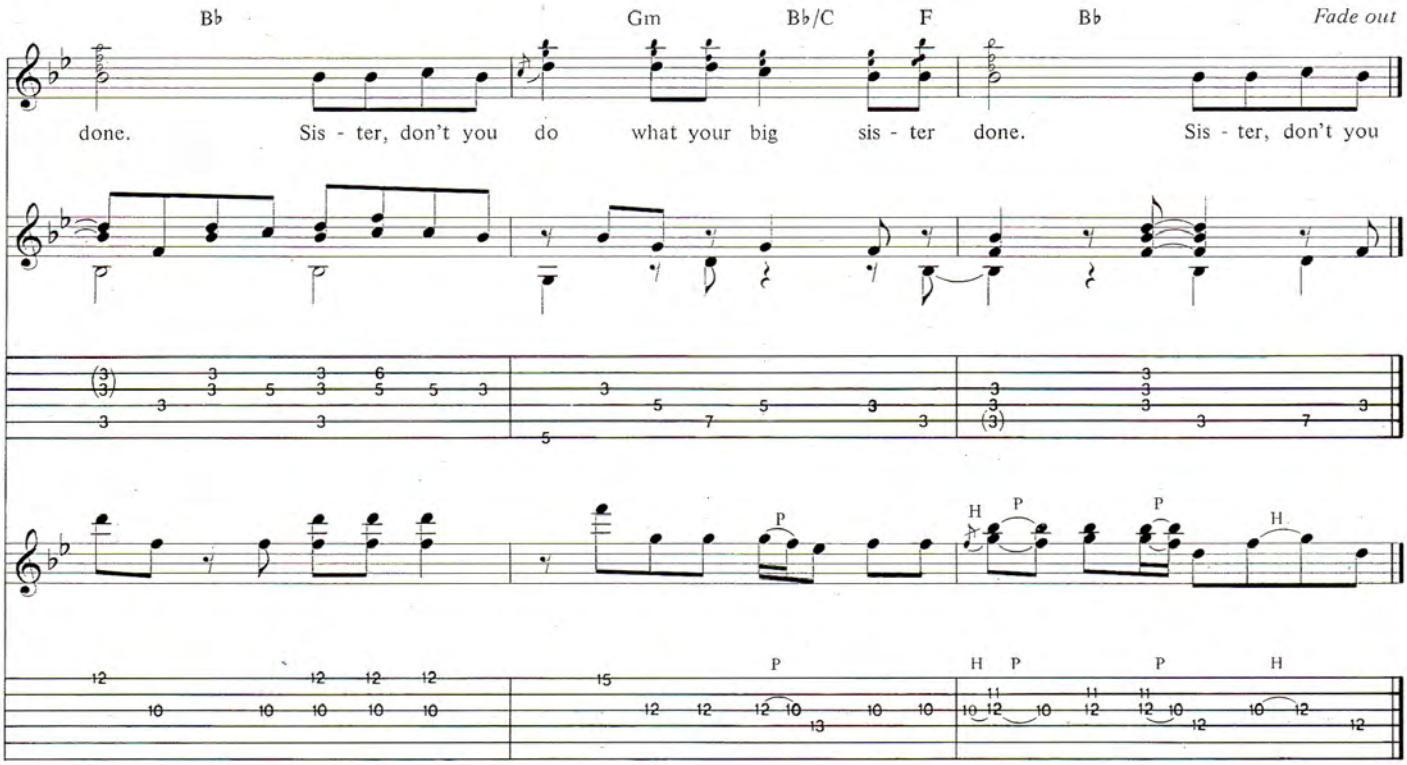

3rd Verse
B♭ F B♭ B♭x
Well, now, I used to pull your pig - tails, and I pinched your turned up - a nose. But ba -
Oo, oo. Oo, oo. Oo, oo. Woo, hoo.
sl.
P
F
D.S. al Coda II
by, you been grow - in', this has been show - ing from your head down to your toes. Uh, sis - ter, won't you
Hoo, hoo. Oo, hoo, hoo, hoo.
Let ring


Coda II
Bb x
w/Rhy. Fig. 1 (1st 10 bars only)
Eb
Bb
Bb x
done.
Lit - tle sis - ter, won't you. . .
(Bkgd. voc.) please, please, please.
Lit - tle sis - ter, don't you...
Lit - tle sis - ter, don't you
Gtr. I
Gtr. III
H
sl.
P
Eb
Bb
Eb
Lit - tle sis - ter, don't you kiss me once or twice, say it's ver - y nice and then you
cheat on me.


Gm
F
E♭
B♭/C
F
run.
Lit - tle sis - ter, don't you do what your big sis - ter
Oo, hoo, hoo, hoo.


Rhy. Fig. 3
(end Rhy. Fig. 3)
B♭
Gm
B♭/C
F
B♭
w/Rhy. Fig. 3 (till fade)
Gm
B♭/C
F
done.
Don't you do what your big sis - ter done.
(Bkgd. voc.) do what your big sis - ter done.
Don't you do what your big sis - ter


Begin fade
B♭
Gm
B♭/C
F
B♭
Gm
B♭/C
F
done. Sis - ter, don't you do what your big sis - ter done. Don't you do what your big sis - ter
H
sl.
H
sl.
H
sl.
H
sl.
sl.
H
sl.


B♭
Gm
B♭/C
F
B♭
Fade out
done. Sis - ter, don't you do what your big sis - ter done. Sis - ter, don't you
P
H
P
P
H
P
H
P
P
H

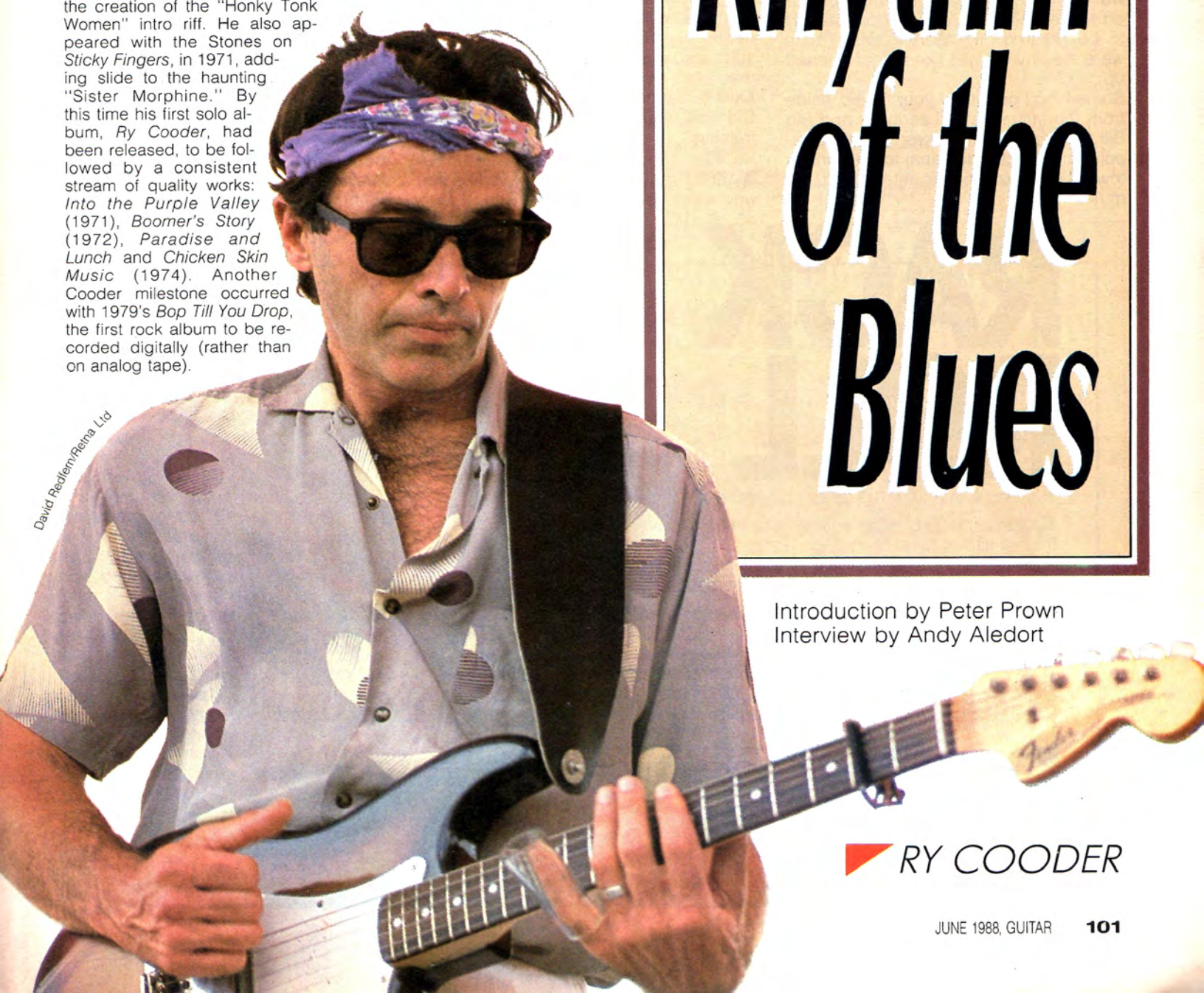
The Rhythm of the Blues

Introduction by Peter Prown
Interview by Andy Aledort

Ry Cooder's guitar playing transcends musical boundaries every other bar, effortlessly mixing folk, early r&b, rock, country, gospel, Hawaiian and norteno (Tex-Mex) song styles into his extraordinarily colorful music. Primarily a rhythm and bottleneck player, Cooder accompanies his easy-going vocals with a diverse assortment of guitar textures, from funky electric chordings to smooth melody line picking to open-tuned acoustic strumming to tart slide fills, on either electric or acoustic guitar.

Immersed in music since the vibrant folk and blues revivals of the mid-60's, Cooder formed early alliances with Taj Mahal and Captain Beefheart, while establishing himself as a bottleneck master on the L.A. session scene. In 1969 he began working with the Rolling Stones and reputedly had a great deal to do with the creation of the "Honky Tonk Women" intro riff. He also appeared with the Stones on *Sticky Fingers*, in 1971, adding slide to the haunting "Sister Morphine." By this time his first solo album, *Ry Cooder*, had been released, to be followed by a consistent stream of quality works: *Into the Purple Valley* (1971), *Boomer's Story* (1972), *Paradise and Lunch* and *Chicken Skin Music* (1974). Another Cooder milestone occurred with 1979's *Bop Till You Drop*, the first rock album to be recorded digitally (rather than on analog tape).

Through the 80s, Cooder's obvious command of the guitar (and other string instruments) and his facility at reviving and combining musical idioms from all over the world, has earned him a sizable resume of movie soundtrack credits: *The Long Riders*, *Alamo Bay*, *Paris, Texas*, *Streets of Fire* and, most recently, the movie tribute to blues guitar giant Robert Johnson, *Crossroads*. But no matter what musical role Ry Cooder is filling—session player, solo artist (his latest release is the 'spicy and spirited' *Get Rhythm*), or soundtrack composer—his grasp of a wide variety of non-rock musical idioms and his own talents in open-tuned rhythm and bottleneck guitar styles make him a truly original player in the modern guitar scene. And these days, that's saying a lot.



David Redfern/Retna Ltd

RY COODER

How'd you first get started in music?
A friend of my dad's, who was a violinist, brought me a four-string tenor guitar when I was about four. My dad could play it a little so he showed me some chords. The guy who gave me the guitar was left wing and blacklisted. People who were political in those days naturally spent part of their lives listening to Woody Guthrie records. As a result of that I heard all the Woody and the Leadbelly records. This was 1950. Strange as it may seem, all through the McCarthy era these were records middle class white people had on hand; progressive people had these records and knew something about them. Prior to that it was an unknown, hidden music, you know, hillbilly blues, whatever. After that faded away the whole thing went down the drain. It went back into hiding. It was almost suppressed until the blues revival took place in the 60s. By that time it was a different story. The records started to get re-issued and people started to be revered, like Gary Davis. Those were the days. It was like a door opened up.

Something I get out of your music, aside from the influence of Leadbelly and Big Bill Broonzy and the likes, is the sociopolitical aspect. You seem to be working towards keeping ethnic integrity in the music.
It fills it up; it completes the picture. I suppose it's the progressive habit of having a social relevence, seeing it as part of the content, pre-entertainment. Rural music is a community based and inspired music. I always used to hear about church suppers, Charlie Patton playing at the church supper, and I used to think, 'Oh man, why can't I go to a church supper?' I used to long and hanker after that when I was a kid. I hated right turn, left turn, stop lights, streets, traffic. I wanted to go out and have a church supper. I wanted to go where the streets are made of dirt and someone's sitting under a tree. Life was uncluttered and people speak this way and play this music. What a magical thing this must be. The social aspect of that music is amazing. It's full of life, it's not throwaway music. It means something to somebody. It's got to be there or those people wouldn't have bothered with it. U2 wouldn't be popular if they didn't "speak" to somebody. The connection of the musician/artist and his subconscious to the people; they share that. You take that away and all you have is Las Vegas.

Did you ever have any formal music training?
No. I hung around people like Tom Paley and Fred Gurlach and guys like that who were good. They were sort of journeymen itinerant folk players. My god, if their names aren't known anymore it's a shame. I learned a lot from Mike Seeger. If Gary Davis came into town I'd pay him five bucks and sit there with him all day. He was glad for the company, poor man, and it was a trip. If he didn't play a note it was worth it. You can't do that anymore. I don't know who you're going to hang out with, Eddie Van Halen when he comes to town? And besides which, I knew what I was after. I saw that the background for a sound was there but no one had actually played the way I was listening for, so it was up to me to do it. I thought, I'll fill in the blanks and do this thing, but I've got to learn it. Certain people had come close to what I was trying for, people like Blind Willie Johnson, Bob Joe Williams, Curtis Mayfield, Pops Staples. I heard it all run together in a funny kind of sound, but only pieces of it. It's a funny quest.

What were some of the dates you were doing?
It got to where me and Taj Mahal had this band and we got signed to Columbia in 1965, '66. It didn't work. Then Terry Melcher, who was a house producer for Columbia—the Byrds and all that stuff—used to have me come around to rock dates, like for Paul Revere and the Raiders, just to do what I did. I had to figure out what the hell that

was going to be. I had to figure out something and it better be good, 'cause these studio players were good. With Earl Palmer on drums, Larry Necktil on keyboards, I thought, uh oh (laughs), this is serious. I actually found some space that no one was occupying so I went into that spot. It occured to me that rhythmically it was not anything different from what I was used to, it was just that they had charts that they read, and they played some diminished chords every once in a while that I didn't know. Bottleneck was useful; you'd play right through it. I couldn't read a chart—I couldn't then, I can't now—so I said, 'Well, I'm just playing this bottleneck and I'll lay out on the diminished chord.' I learned to adapt. It was a good study. Later on I met Jack Nitzsche, who was arranging for Melcher and other people, including (Phil) Spector. I didn't work as much as the heavy regulars, but at that time they were trying to figure out how to make a transition from pop records to rock 'n' roll records in Hollywood and who was gonna play that stuff. A lot of guys came up from Nashville, like Glen Campbell, and I was in the middle of that transition. I barely had it together but I could play something. It didn't always work, but I learned to make something work, like mandolin, and on a Paul Revere date, what's wrong with that? That kind of made sense, you know? The job was to take what you know and change it enough so you fit into another context.

What equipment were you using then?

I had an old guitar I'd put a pickup on. It was horrible sounding, but what else could I do? Later on I got a Stratocaster that I set up with high action and heavy strings and a decent amplifier. There wasn't much known about equipment. I got a fuzz tone and when it stopped working I threw it away. I did that three times before somebody told me the damn thing had batteries in it. This guy says to me, 'What are you doing with that? It's a perfectly good fuzz tone.' I said, 'It doesn't work any more.' Boy, the whole date cracked up.'That thing's got a battery in it!' It was very funny.

How'd you get to using sherry bottle necks for slides?

Well, the bottleneck was a problem 'cause you had to find one that sounded good. The sherry bottles, for some stylistic reason, have long, straight necks and the glass is heavy, the weight having a lot to do with it. Standard bottlenecks aren't any good because they're too thin. They're so light they won't connect with the harmonics in the instrument, and then you might as well be using metal, which has no harmonics at all. It's louder and makes a more focused sound, which some people like to

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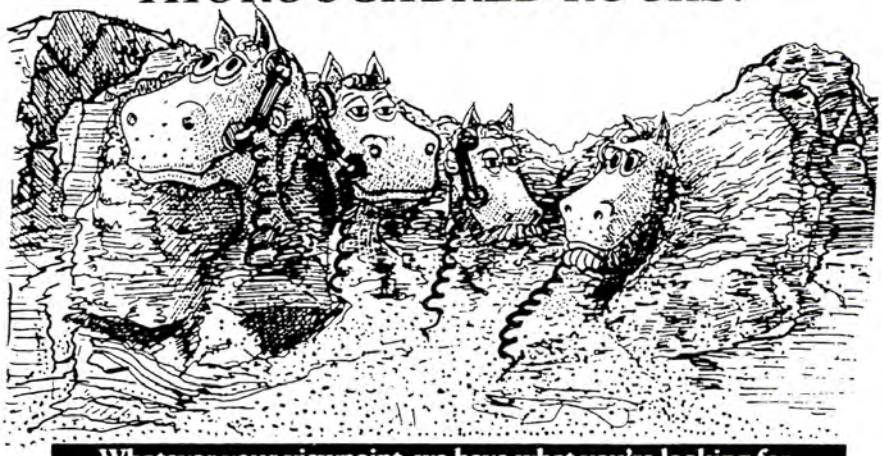

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hear. I won't argue with it. But I finally figured this sherry bottle thing out and it seems to be true. I've got one that is good-sounding. I've got other bottlenecks I can't use; they don't sound right. If I'm forced to I'll use them, but they won't make the sound, and I can't play right. I feel like a cripple. It's horrible. It happened one night on stage. I lost track of my good one and I had to use a spare and the whole show was ruined. I fell apart and the drummer fell apart and I almost died! I thought, this has got to stop, where is this goddam bottleneck?' I found it under the seat in the car. It's a funny problem which scared me a little.

So you need a heavy slide with the high action you use?

I use high action, heavy strings, but the point is to get the right texture. If you can't feel the note, how can you play the note? You're not using frets, you're just using your ear, and there has to be a certain stability there. I've never figured out how to verbally describe what it is, but it has something to do with the weight 'cause it's not the instrument so much. The right bottleneck sounds the same on any instrument, shortneck, long neck. It's about the same all the time. You don't have to adjust your hand position to the fret scale, but you have to have a motion that takes care of the note. That's a certain vibrato in your hand or a certain awareness of the string, just the string itself. I listen for the harmonic that goes down, 'cause one goes down and the other one goes up, so if it's too light, not enough of that is tactile to me. I don't feel it and I can't tell where I am and it's physically uncomfortable in a strange way.

Maybe it could be related to a baseball player and the bat weight he chooses.

Exactly.

You put something in and the object gives you something back.

Exactly. That's the balance you need. I like the baseball bat concept. I'm gonna remember that; that makes great sense. How you swing, your timing, you know, the whole thing.

Because you put something into it and there's that moment where, are you pushing it or is it pulling you?

You follow the momentum and you know where it's going and at a certain point something's about to happen; you know what it is and you're timed for it. Your whole body's working for that.

That's where you squeeze it.

Really. That's right (laughs).

Another thing you do real well is overdub multitudes of acoustic instruments, like an acoustic rhythm guitar, an acoustic slide guitar and a mandolin. If I wasn't trying hard to hear each one separately, I wouldn't be able to, because they mesh so well. I'm sure it's very important that

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the instruments be in real good tune with each other.

Well, they better be. That's a problem. I did a tune on a record where I played all the instruments—it must have been six or seven things. The tuning got to be horrible, because it's like mirrors reflecting and reflecting and light goes away. Pretty soon there was no more relative pitch. It got to be a little weird. I don't bother about pitch so much any more. I got a guitar at home made out of plywood and it's never in tune but you can get some notes out of it, so play the notes that are good. That's the primitive theory, and it has to work sometimes.

Your music comes from so many different influences. Each section has its own specific part and when you put it all together the background part has a melody of its own. That's pretty complicated when you look at it as a whole. It's like in your first album, Available Space, **you want to get that surprise in there, jumping to the four chord in a weird place, and waiting an extra bar before the turnaround lick comes in. Another example is the turnaround on "Billy the Kid" (*Into the Purple Valley)*, with the extra three or four notes. What is the origin of that?**

That one was the trademark of some old blues guy, some country blues fellow. You pick these things up; it's the vernacular that makes it interesting. There

Kees Tabak/Retna Ltd

are so many idiosyncratic moves like that because there's so many people who were just weird; that was their thing and it's kind of like hidden away and then brought out. You feel it coming, like a 2/4 bar or a short phrase. I try to keep it all rolling around and open so that it's time to jump up into one of those things every now and again. It's like a card catalogue. That stuff's always struck me as being interesting. It's a kind of primitive idea of what a turnaround is, some real crippled up, weird, backwards thing that somebody thinks is a turnaround. These guys, some of them, their thing was barely there. It was there but it was barely there.

One time I saw Sleepy John Estes on television and he was doing "Brownsville."

That's where he lived till he died. I used to go see him in Brownsville. It was an awesome experience, 'cause, man, that was the blues. Playing with him was fabulous because, after growing up listening to that record with the mandolin player, Yank Rachell, and Hammie Nixon on the harmonica, and then sitting down and doing the mandolin with him (of course you had to slow yourself down 'cause he'd gotten older and slower)—it was right there. He would leave the space for the mandolin to come in. I don't know if he really knew I was with him or not the first few times, but I'd play. 'That's right,' he'd go. Jesus Christ, what a trip. Of course, life is funny, but I heard that music first when I was about 12 years old and I thought, well, this is the ultimate weird music. The Sleepy John Estes Street Band. I learned the mandolin parts. I couldn't figure out where the sound of the mandolin was coming from because my

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mandolin didn't sound like Yank Rachell's mandolin, and then I found out about mandolin banjos; most of those guys used to use those, 'cause they were louder, they sound better. Very percussive and very rude. It's a tiny thing with a banjo head. I found one and I used it on *Crossroads*; it made the sound. I was very happy.

You've done that kind of thing too, where you'll have a slide guitar in the background doubling the vocal line.

That's the Blind Willie idea. He would intersperse his playing with his voice. Some of the old, primitive people would do that; you could do it with a bottleneck pretty easily. Finish the line; that's a church idea.

Muddy Waters does that stuff all the time.

Oh, all the time. It's great. There's also a way to sneak a sound in so that it sounds like it's being played even though you're not playing it. Country people just don't hardly play what you think they're doing. They take it easy. If you're working too hard you're not doing it right, with a few notable exceptions. Robert Johnson obviously worked very hard, without a doubt, to get what he did.

How did you come to work with Captain Beefheart?

Me and Taj were playing at this teenage fair with booths and soda pop and hot dogs and Beefheart came one night with his guitar player. He had a record deal and he was trying to get his band together. But he was mad at his guitar player. He wanted him to play bottleneck and the guy couldn't learn, wouldn't, wasn't able to do it. He brought him over to me and he wanted me to teach this guy bottleneck. I said, who in the world is this guy? He said, 'Well, I got a group way better than your group. Why don't you come on and join us? I'll fire this guy and make him a roadie.' He was an unbelievable character. He'd come around every night. I went to check him out after a while. It looked to me like he needed some help to organize his album that he was going to do for Buddah, which was *Safe as Milk*. Richard Perry came out from New York to produce. This was Beefheart's first album and Richard Perry's first production job. There I was, the major domo, kind of the head boy, trying to rehearse the group, get 'em into shape. It was insane! I'd get 'em up in the morning, I'd turn on their amps, I'd say, let's start with the list. We'd start from song one and the song would break down. It was very complex stuff, too. Unplayable, almost, but they were nonplayers, so it didn't matter to them. They didn't know it was hard. Beefheart would sit there in his big chair. and listen. 'That's terrible!' He'd go, 'that's all wrong! If you'd just do what he says it would sound okay, but it sounds like shit the way you're doing it!' And I'd go, 'Oh Don, let me handle this in my own way.' It was mixed badly and horribly mastered, but the original master tape was unbelievable. After the record he went out to perform, and it wasn't until *Trout Mask Replica* that he began to perform seriously. He had his group together by then.

Let's get to the guitar. As far as tunings go, you use mostly open D and open G.

Those two are real easy to use, so I use 'em. "Get Rhythm" has two things happening. There's one tuning for the song, there's the second tuning, the inverted D to G thing, the guitar being in one tuning but the song in the other. For the bottleneck thing, I flip the tunings around so you have different inversions as you go along your way. I'm pretty sure most of the lead work is in a D tuning, but the song's in F, so I'm capoed at the third fret. The rhythm guitar is in the G tuning capoed up and I play in F. I like the sound of that cross tuning for some reason.

What are some of the chord voicings you use when you're in a G tuning but playing a song in D

Continued on Page 126

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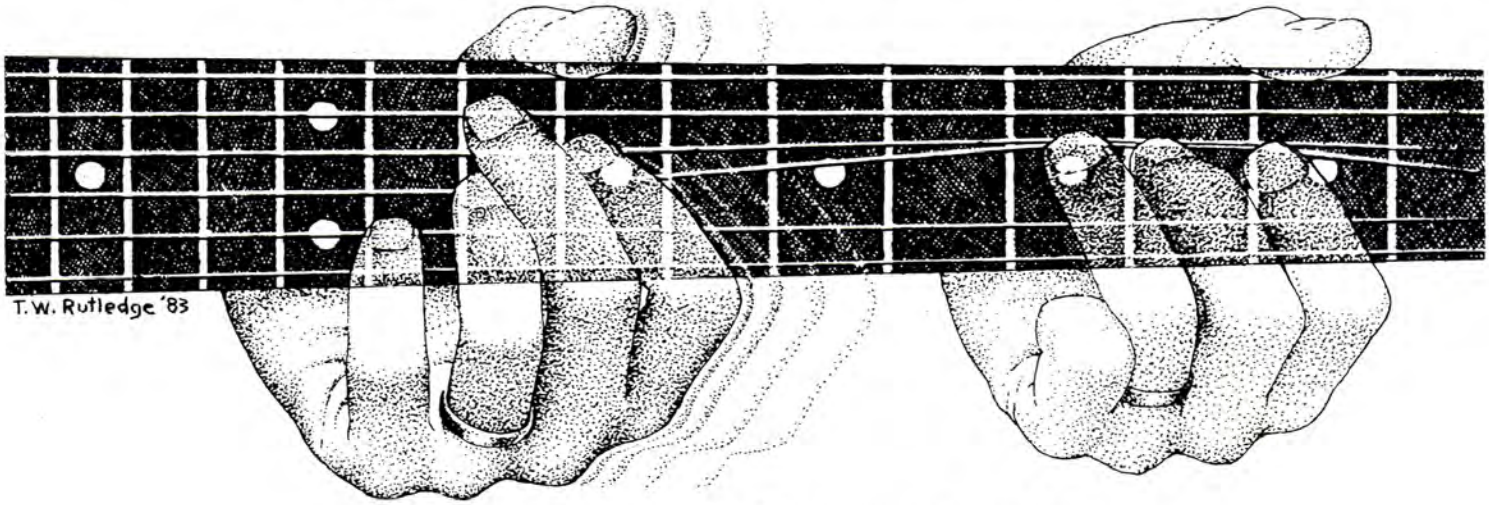

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MAXIMUM SECURITY
By Wolf Marshall

TONY MacALPINE

will never be a victim of the fragile line between accomplished musician and "guitar slinger," finesse and flash. Years of discipline and training, confidence, maturity and integrity have honed the incredible abilities displayed in his work. As composer, guitarist, keyboardist and bassist he commands a compelling presence on his 1987 release, *Maximum Security* (Squawk-Mercury/PolyGram). Most players would be uncomfortable, if not intimidated sharing guitar spotlights on their solo Lps with the likes of George Lynch (Dokken) and Jeff Watson (Night Ranger), bona-fide virtuosos in their own right. But not MacAlpine. He is not threatened because he is not competing, looking at the music and not over his shoulder. With his extensive classical background, combined talents and perfect pitch, he is dynamically reshaping the course of modern instrumental rock.

Although Tony MacAlpine is by no means the only modern neo-classicist engaged in the process, he must be taken as a leading contributor to the new expansion of harmony. Harmonic materials, never stable, had reached, in the last half of the 18th century, a point of equilibrium which is still represented in theory books and which has come to be called "classical tonality." Chord structure, tonal center relations and process of modulation were all clarified by what seemed to be a complete and natural system. The romanticists (Chopin, Liszt, et al.) were not satisfied to allow their harmonic resources to become static. Similarly, MacAlpine and a new breed of rock artists are exploring more vivid harmonic effects in their music. Pronounced chromaticism, sudden and remote modulations, a tendency to utilize the expressive value of dissonances, and a movement away from strict simple tonality have made it evident that the equilibrium of neo-classical tonality is unstable. This new harmonic expansion is well represented in the music on *Maximum Security* and, in this regard, Tony MacAlpine is an important innovator within the genre.

Tony has harnessed his technical background and ability on the keyboard to add dimension, color and depth to the music on the Lp. "Autumn Lords," the opening track, with its intertwined guitar/keyboard interaction is a prime example of the melding of his rock orchestration techniques and instrumental performance ability with song-form considerations. The melodic statements and structural design are defined and enhanced by the role of the guitar vs. keyboard. This is obvious in the assignment of the guitar and keyboard parts in stating the theme. The keyboards begin the piece with a dark though stately layered introduction, the guitar then states the first motif. By the end of the first theme area, guitar and keyboard are exchanging rapid epigrammatic phrases in a canonic effect. This musical dialogue is brought to an inevitable climax in the solo section which is arranged thus: guitar, eight bars; keyboard, eight bars; guitar, two bars; keyboard, two bars; guitar, one bar; keyboard, one bar to a final stretto-like conclusion in which guitar and keyboard overlap and imitate each other in the manner of a spirited virtuosic duet.

The inclusion of Frederic Chopin's Etude No.4, op.10, for solo piano between the heavy rock outro of "Sacred Wonder" and the thundering 16th note metal groove of "The Vision" provides an unexpected and refreshing textural and timbral change of pace. Here Tony reveals another facet of his musical personality. The finesse and high level of performance is testimony to his formidable conservatory piano training and experience and signifies a life-long commitment to music beyond the trends and dictates of 1987. Another aspect of the keyboard influence on *Maximum Security* can be found in "Porcelain Doll," which borrows its grandiose theme from Chopin's Third Sonata, op. 58 (large movement) and adapts the paraphrase to a rock band setting. The melancholy emotional rendering of the melody is given a vocalesque subdued treatment, gradually gathering momentum toward a restrained and elegant cantabile guitar solo. This is dramatically enhanced by Tony's smooth sustaining violinistic guitar tone and phrasing which breathe new life into the classic Chopin melody.

> "I think there is so much influence in music and the lines that are being drawn as to what makes somebody great and what makes others not, is very fragile." T.M.

In constructing the pieces on *Maximum Security*, Tony followed a compositional plan which yielded instrumental works that sound like songs—immediately ingratiating and eminently singable. Through the skillful use of formal structure, strong identifiable motives and arrangement techniques, he has transcended the normal, somewhat inaccessible plane of purely instrumental music. "Hundreds of Thousands," "Tears of Sahara," "Key to City,""The Time and the Test," "The King's Cup," "Sacred Wonder," "The Vision" and "Dreamstate" use an arrangement plan in which the recap (recapitulation: the return to a theme) is the recall of the second theme (normally serving a chorus function) or a recomposed version of the first theme (verse, as in "Hundreds of Thousands"). This is a particularly effective scheme in that it creates an implicit feeling of chorus repetition which translates into musical unity. Besides exhibiting a gift for composition,arranging

and keyboard performance, Tony is a paragon of modern guitar techniques and approaches. Underlying the most abandoned guitar improvisations, though, is an overall sense of order and balance.

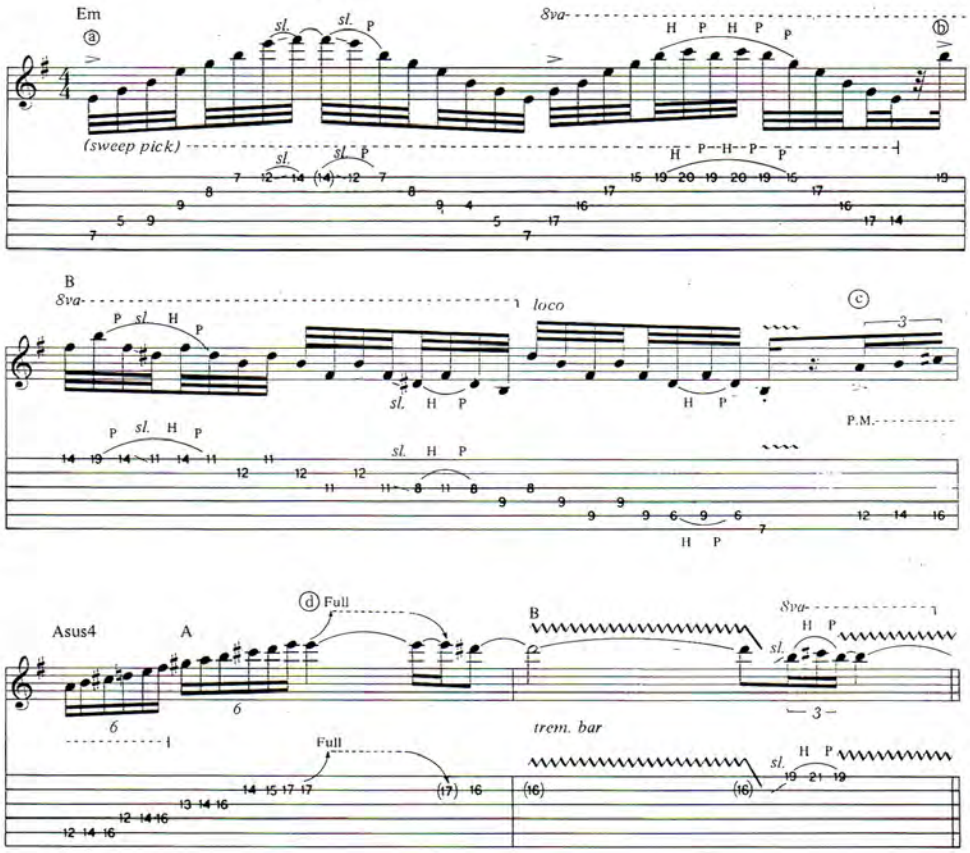
Tony frequently imparts a feeling of cohesion and form to the solos by creating specific phrase structures as unifying agents. The opening section of the guitar solo in "Key to the City" demonstrates the use of question and answer construction (antecedent and consequent phrases) applied to improvised guitar playing. This results in a song-like character for the instrumental line. The melody also sings by virtue of its expressive vibrato bar coloration. Note the tasteful decorations of subtle vibrato pitch change, vibrato bar scoops, bends and glissando. Tony cites Jimi Bell, a guitar colleague from his home state, Connecticut, as an inspiration for his whammy bar and artificial harmonic technique. Double-timing for rhythmical contrast can be found in bars 9-12, providing a strong feeling of forward motion towards the next statement. The polytonal use of extended chord sound: Am/Dm and F/Bb (bars 2,3 & 7) is a device more commonly associated with jazz/rock fusion artists like Larry Carlton or Robben Ford and indicates a more sophisticated harmonic approach beyond the traditionally scalar/modal lineforms of the typical neo-classicist.

"Tears of Sahara" finds Tony sharing the solo section with George Lynch. Their dialogue is arranged in this form: Lynch, eight bars; MacAlpine, eight bars; Lynch, four bars; MacAlpine, four bars. Tony's final four measure statement fully displays the elegance and virtuosity of his neo-classical guitar style. Note these idiomatic trademark techniques: a) violinistic sweep picking arpeggios (these are E minor forms with the added 9th and 6th); b) broken chord apeggiation in B major through three octaves (this type of contour is the natural result of a melody which moves along a chord line and reflects a characteristic of keyboard music); c) rapid scale passage work (here a standard diatonic scale—Ionian mode in A—is given a partially muted treatment as it ascends to d) the climax tone, F#, which is also the resolution to B major—dominant tonality). See Example #1 "Tears of Sahara".

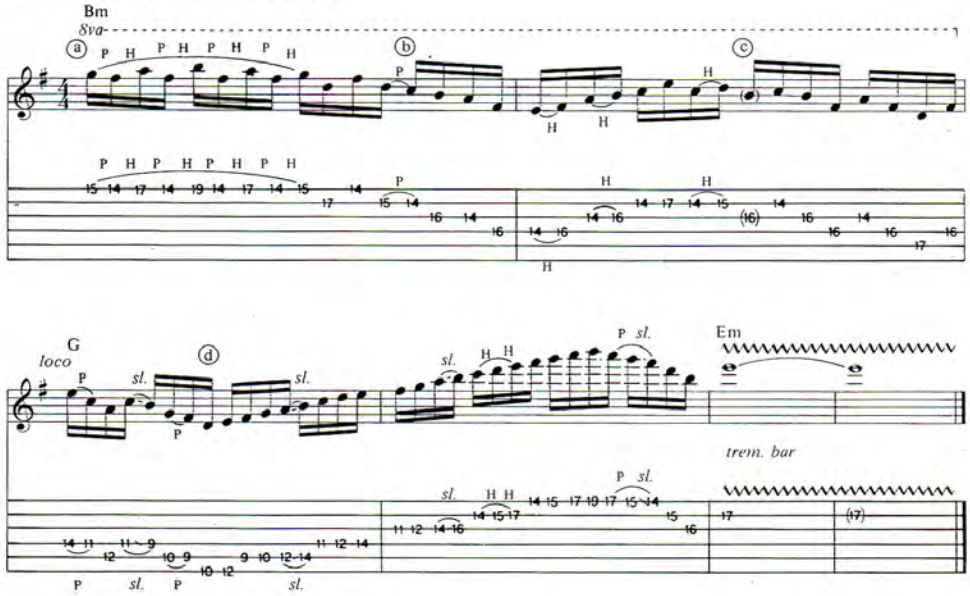
Tony's fluidity and ease in manipulating various scalar melodies is clearly revealed in this phrase from "Dreamstate." The salient points are: a) pedal tones in B minor (Aeolian mode); b) use of F# minor pentatonic over B minor as a melodic superimposition; c) triad outlines: F#sus4, Bm7, A major, and Gmaj7 as harmonic extensions; d) a sweeping two and a half octave scale line resolving to the final Gmaj7 arpeggio. See Example #2 "Dreamstate".

Tony MacAlpine firmly caps an evolution of neo-classic/rock fusion begun by Richie Blackmoore and Uli Roth and developed through the efforts of Michael Schenker, Gary Moore, Randy Rhoads and Yngwie Malmsteen. It would seem that any significant future developments in this genre must deviate sharply from the evolutionary scheme presented herein.

1. Tears of Sahara Solo (bars 21-24)



2. Dreamstate Solo (bars 21-26)



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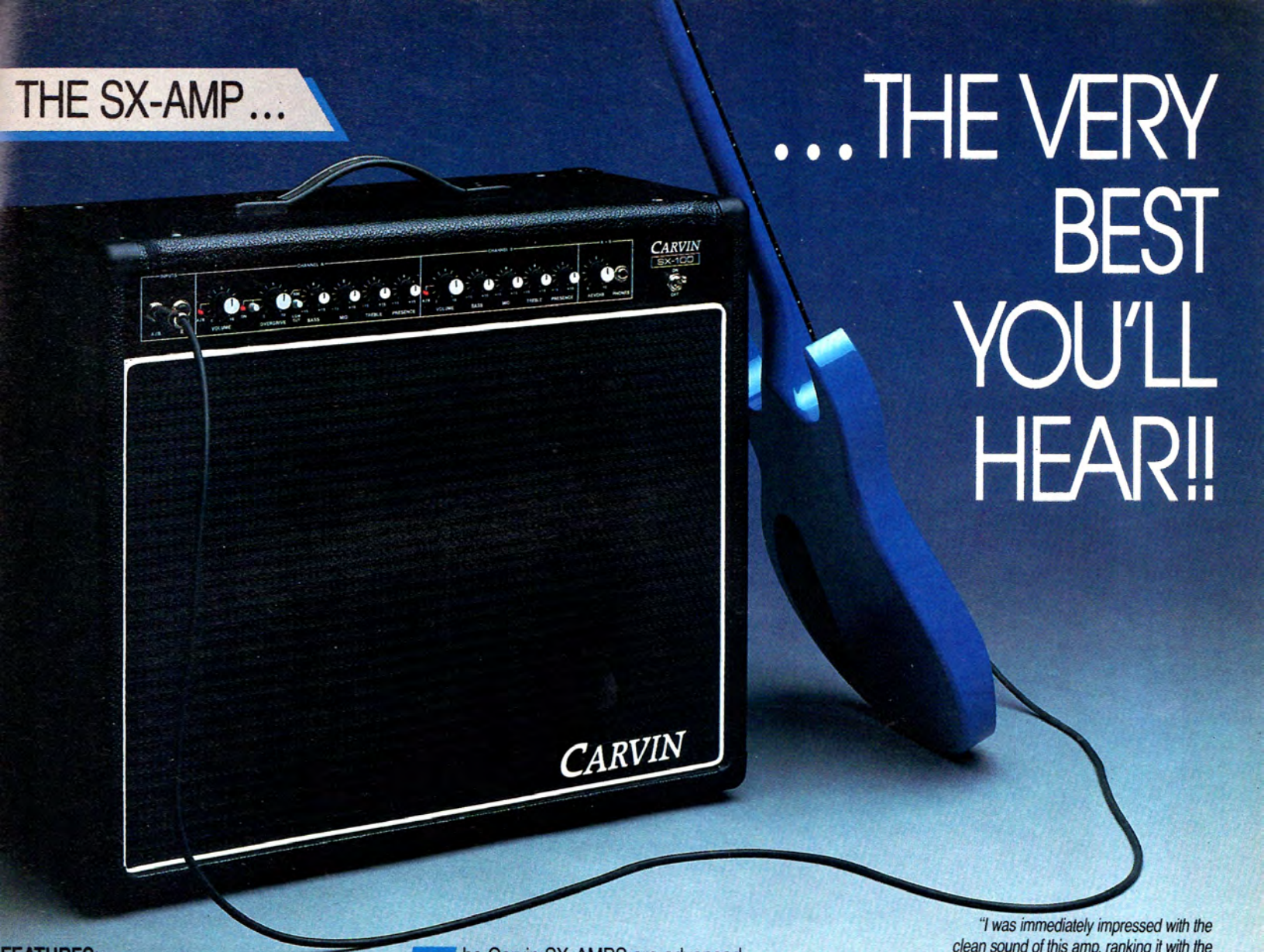

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THE VINYL SCORE

by Buzz Morison

CROSSROADS: A 25 YEAR RETROSPECTIVE
Eric Clapton/Polydor
PERFORMANCE: Varied and valuable; HOT SPOTS: Pick a side; BOTTOM LINE: Ambitious, thoughtful and superbly packaged Clapton history.

An attempt to summarize any artist's career, particularly a living and highly active one, is subject to microscopic scrutiny and open to critical potshots before it is eventually, if ever, accepted as being truly representative. Not so with *Crossroads*, a six record set that is inspired, thoughtful and complete in its efforts to chronicle the career of one of rock's greatest guitarists. From the 18-year-old Clapton's 1963 Yardbirds demo tapes through the full length version of last year's "After Midnight" Michelob commercial, *Crossroads* comprehensively revisits Clapton's musical past, mixing currently available hits and highlights with rare live cuts, unreleased gems and unfinished business in its 74 tracks. There's something for everyone, though quibbling will surely ensue when certain favorites are found to be missing such as "Have You Heard" from the *Bluesbreakers* album. What may be best about the set is the way it allows the listener to follow the maturation and extension of Clapton's guitar voice.

Start with the nine Yardbirds tracks with remarkably succinct fills from the young guitarist and a grinding instrumental "Got to Hurry," with Clapton's streamlined licks a hint of things to come. Two coarse Clapton/John Mayall duets include Clapton's first recorded composition, his terse guitar barking with confidence. An unreleased live Bluesbreakers track precedes a dozen Cream sides that include everyone's faves and two rough radio checks with Clapton getting his sound zeroed in on the unreleased "Steppin' Out." A Blind Faith blues oddity joins two available cuts and a swirling Delaney and Bonnie tune as a transition to the retrospective's meatiest section—an entire album's worth of Derek and the Dominoes. Peaks in over 50 minutes of 1970 to '71 highlights are the scorching original version of "Tell the Truth," a clean and polished remix of "Layla," an acoustic country blues duet with Duane Allman, and a couple of live tracks with extensive soloing that turns up the steam. Clapton's solo career is represented by 32 tracks, the majority of which are re-releases, though all is made worthwhile through the inclusion of unused tracks or a live version like a 1977 extended take of "Further on up the Road." Impressive are the addition of numerous blues covers, heartfully rendered by the guitarist in a variety of styles that contrast with his own compositions. *Crossroads* is filled with an abundance of impressive new material—at least initially every new track stands up strongly next to his known work—and serves not only as a source of added insight into Clapton's career, but as a graceful and broad incapsulation of the guitarist's first 25 years of music.

SKYSCRAPER—*David Lee Roth*
Warner Bros. 9 25671-1
PERFORMANCE: Grown-up and showy; HOT SPOTS: Vai, Vai, Vai; BOTTOM LINE: Roth gets beyond his personality to rock righteously.

Skyscraper is the record on which David Lee Roth finally looks out over his California-sized ego and sees that music is as important as his show-biz personality. For once Roth doesn't rely on gaudy standards and vaudeville hijinks, penning ten tunes with band members that both cop from his Las Vegas sensibility and rock viciously with the lust and devilish humor that define his image. Roth's band has solidified with the addition of keyboardist Brett Tuggle, and the album's raucous spirit is emboldened by Roth and guitarist Steve Vai's glistening, playful production. But mostly *Skyscraper* grabs with its striking diversity and the continued acrobatic guitar extensions of Vai. The album seethes with brutally driving rhythms that are pricked and scorched by Vai's constantly moving guitar. Amidst the full-throttle rockers and leering Rothian boogie are two tunes that exemplify Roth's new perspective and Vai's expansive playing. "Skyscraper" is a chancey fusion rocker that Vai explodes. "Damn Good" follows, a reined-in ballad that somehow combines Led Zeppelin and Mel Torme and on which Vai scintillates with chilling acoustic pickings and a sitar-like solo. Those two are just one-fifth of a jumping blend of Roth's past and present and Vai's unique hold on modern rock guitar.

THE NEXT DAY—*Leni Stern*
Passport Jazz PJ 88035
INFERNO—*Bireli Lagrene*
Blue Note BLJ-48016
PERFORMANCES: Understated and exultant; HOT SPOTS: Stern—"Balance" and "Fortunate Fall;" Lagrene—"Rock It" and "Incertitude;" BOTTOM LINE: Two inviting guitarists bending jazz.

Here are two standout records from foreign-born jazz guitarists produced by noted American guitarists. Leni Stern is the German-born wife of guitarist Mike Stern, but her gentle, understated, insistent style is quite distant from Mike's rockier touch. *The Next Day* is Stern's second album produced by Hiram Bullock and contains warm, evocative, ballad-oriented originals performed by various groupings from duo to sextet. Stern's conversational, controlled solos are on the mainstream edge, spurting from her Telecaster with floating grace. The waltz, "Balance," with Bob Berg's gripping tenor sax, is Stern at her most involving. *Inferno*, coproduced by Steve Kahn, comes from French gypsy Bireli Lagrene, who was hailed in his teens as the second coming of jazz swing guitarist Django Reinhardt. Now twenty-one, Lagrene has matured into a fusion player of immense skill, and *Inferno* works effortlessly at displaying Lagrene's range. From perky jazz to fiery funk rock Lagrene plays in a rapid-fire, melodic style with clean control of dynamics, tone and tempo. His long, breathless leads burst from his melodies and impressively return to the dancing rhythms supplied by a fusion all-star cast. Both Stern and Lagrene are exciting players pushing the bounds of mainstream jazz.

SO FAR, SO GOOD . . .SO WHAT!
Megadeth/Capitol C1-48148
PERFORMANCE: Powerfully splattering; HOT SPOTS: "Hook in Mouth" and "In My Darkest Hour;" BOTTOM LINE: Tumult with conviction but little cohesion.

Megadeth continues its leap into prime time with *So Far, So Good . . So What!*, a calculatingly hip but monumentally heavy album that takes a real-life approach to death and depression rather than looking to mythology for its monsters. *So What!* showcases new members, drummer Chuck Behler and hyper guitarist Jeff Young, recruits who more readily focus on Dave Mustaine's vision. That vision has coalesced on *So What!* into a two-fisted guitar roar over which Mustaine's vocals state his cynical, pissed-off stance and from which Young's splattering solos leap like so many frightened anxieties. It's an overwhelming whole with Mustaine's shifting melodies and bashing rhythm guitar never offering sonic release or cerebral hope, but the powerful whole is unable to cover up disappointing weaknesses in Mustaine's songs. *So What!* is way stronger than many metal records about, but it isn't the step into mega-metal many might expect. Young's playing, plenty crazed and technically caustic, seldom does more than mess things up—he gets room and covers ground but says little. Still, the bizarre "Mary Jane," with its Beatlesque vocal echoes and "In My Darkest Hour"'s dramatic vocal take on loneliness are more than just another rehash or pose.

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BIRTH, SCHOOL, WORK, DEATH - *The Godfathers/Epic BFE 40946*
PERFORMANCE: Loud and raging; HOT SPOTS: "Birth, School, Work, Death," "If I Only Had Time" and "'Cause I Said So;" BOTTOM LINE: Ferocious guitar rock hybrid.

The most ferocious straight guitar rock being played today might be that of the Godfathers, a band of bitter English lads that has emerged from the dust of new wave with a snarling sound and fearless attack. The band is fired by the butting guitars of Kris Dollimore and Mike Gibson and ignited by the propulsive drumming of George Mazur. On lean, spitting songs that seethe in working-class disillusionment and the vagaries of romance, the band rocks in classic Stones/Who/Kinks style. The title song was a big hit in England and the crackling interplay of guitars and threatening vocal of Peter Coyne make it one of 1987's great songs. Mixing in druggy, psychedelic humor and punchy rockabilly, the band has put together one frenzied album. Dollimore takes the leads, creating explosive tension with jabbing, sustain-soaked breaks. Only the band's endless assimilation of sources gets overbearing as they twistedly pursue the exorcism of rock ghosts from the Beatles to Slade. But the loud guitar thrill of rockers like "'Cause I Said So" makes the Vic Maile produced *Birth, School, Work, Death* one of the most audacious albums to fracture the rock facade in some time.

MIDLINE

BLIND FAITH—*Blind Faith*
RSO 825 094-1

The notion of a music community was put into practice in the late Sixties in various supergroups, an attempt to join musical creativeness into a higher collective whole. As it turned out, such collectives most often dissolved in a clash of egos, economics and musical ideas. Such was the case with Blind Faith, a notably manufactured supergroup that included Eric Clapton and Ginger Baker from Cream, Steve Winwood on sabbatical from Traffic and bassist Rick Grech from Family. This was a formation that excited millions, but its promise far exceeded its eventual output—one sturdy if uninspired album and a world tour that bumped up against the fervor of the Stones *Let It Bleed* and Jim Morrison's zipper problems.

The eponymously titled album created some enthusiasm with its jamming, ragged feel, several mini-hits and a controversial cover. Nearly twenty years later *Blind Faith* remains resiliant, distintive and lively, bringing together, as it does, two of today's biggest rock stars. Winwood dominated the album with his wailing, soulful singing and wrote half the tunes, but Blind Faith managed to develop a ragged, playful tension and chumminess despite its brief life. Clapton takes hold of Winwood's tumbling "Had to Cry Today," with blues fills and twisting solos that wrap around Baker and Grech's stirring rhythms, developing real power. "Can't Find My Way Home" and "Well All Right" jumble the four players into a cohesive, folksy unit with Clapton contributing atypical, dry acoustic work. The guitarist's only written contribution, the genuflecting "Presence of the Lord," contains his memorable wah-wah break after Winwood's passionate chorus, but also captures the session's half-heartedness in its dissonant finish. Side two is dominated by the jazzy "Do What You Like"—the band clearly ran out of tunes, but people just wanted to hear them jam anyway, right? Baker's inspired drumming under Winwood's psychedelic organ and Clapton's sharp solo keep it going, but the string of solos (not jamming) runs out feebly, as did the band's life. Still, *Blind Faith* has its moments and captures a moment.

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Fretboard Dynamics guitar courses are the hottest lessons available today, and are designed to surpass **all** others of its kind. These state-of-the-art courses will teach **you**, the guitarist, **total mastery** over **all** aspects of guitar playing. Each book and cassette(s) will take you step by step through the most up-to-date techniques and instructions that are guaranteed to put you ahead of the crowd. **No music reading is neccessary** because everything is clearly written and explained in **tablature**.

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8JN

THE GUITAR JAM

Continued from Page 27

across a few things that are missing from overdubs just with the energy of the performance and how you're putting it out.

JON: How often have you heard some guy say, I like you guys better live?

DAVE: I hear that all the time.

JON: Why is that? It's not because you've faithfully reproduced every nuance.

LESLIE: It's because they want to see what they hear.

JON: They want to be part of it and to do that is not a recreation of notes; it's giving a spirit.

VIVIAN: Have you seen Def Leppard live on the *Hysteria* tour? They sound great— just like the record—and that's the most overproduced record of the last ten years. You're talking overdubs for weeks. They've got all the sampling and all the vocals. Rick Savage, the bass player, has a little headset mike on you don't even notice. They sounded incredible. I would have thought that would be a very difficult album to put across live.

LESLIE: Maybe 10 or 15 years ago it might have been.

DAVE: Absolutely. The technology has come a long way.

RICHIE: I don't want to grow up that much. I have a hard enough time making the guitar talk. When you've got to think about all that, how do you release then? You've got to worry about the sampler going off at the right time and the MIDI unit doing this and that and you're trying to get one note. My dick is already limp.

With all of the sound processing at your control how much does it matter when you get to the arena, or is it only for you on stage to help you get the sound so you can get off?

VIVIAN: It's for me. Our sound engineer doesn't take me in stereo but I have this killer stereo delay going. I'm hearing it and getting off on it and he's not even using it.

LESLIE: It's to impress yourself.

JON: Besides, you're not using that while you're playing. That's for before you start playing. Once you start playing all that is immaterial.

LESLIE: We also judge what we sound like on stage as if that's what the audience is hearing. It sounds terrible on stage but somebody says you guys sounded great tonight. You think, no way, you can't tell me that. Then you listen to a tape and he's right. Vivian's got the right idea. If you can impress yourself then you're going to smile at that audience.

The world's best music is made with the world's best effects

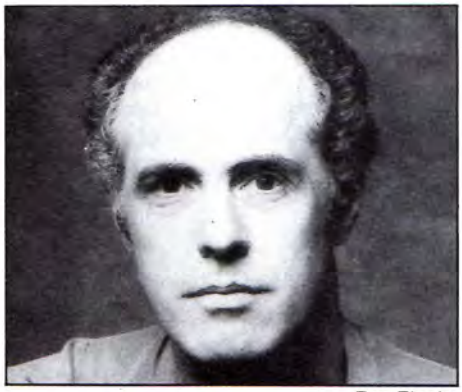
Marcus Miller: "t.c. is the only effect I carry. After studio engineers go through all their expensive outboard gear, they always ask me, did I bring my T.C. chorus. That little black box is famous in studios around the world. I've had it for three or four years. It's been perfect. t.c.'s sustainer and phaser are new units I'm experimenting with."

Marcus Miller

Steve Morse: "t.c.'s Booster Distortion is one of the very few things I absolutely need. No amp in the world gives you everything. The Booster is very useful. When I play direct on solo gigs, I only use the BLD for distortion. I use t.c.'s chorus with 2 amps for recording, it retains highs that other units cannot. I use it on slow sweeping melodic passages."

Eric Johnson: "I've used these T.C. effects for years. I use the SPE on all lead. The SCF is an integral part of my sound. I use it on rythm in my stereo set up."

Eric Johnson



Ray Flacke

Ray Flacke: "t.c.'s chorusing is the best I've ever heard in tone and clarity. It's just so smooth. I constantly use it in studios. It's so quiet, clean and crips it has a real presence unto itself. With the variables; the three options chorus, phase modulation and flanging, I am able to find a texture or color to satisfy me for every session I play on."

Allan Holdsworth

Allan Holdsworth: "I've had every thing T.C. makes for years. The pedals are my suitcase rig, my racks when I fly to gigs. I use BLD's, 1 for lead, 1 for rhythm to boost the level of the signal just enough- about 3dB with the gain. I overdrive the amp a little. In the studio, I come out of the XLR and it's unbelievably quiet and cleaner than any amp. The DPE shapes the output without raising the level, it makes less noise than a studio board. The SCF I use on rhythm, It's a really great chorus."

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Few electronic devices, no other pedal effects, hardly any rack gear and not much studio equipment have as high a signal to noise ratio, or dynamic range, as t.c's entire line of pedals. The minimum acceptable dynamic range for T.C. gear is a dead silent 100dB. We do not stop there.

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Bandwidth or frequency response means how much you hear. Bandwidth varies from one TC unit to another. T.C.'s narrowest bandwidth is equal to that of a compact disc-20-20.000 Hz. Our widest is a stunning 10-40.000 Hz. Three of our effects perform at this level.
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The Carvin Ultra V is made of eastern hardrock maple and has neck-through-the-body construction. An ebony fingerboard with a flatter 16" radius is used along with jumbo nickel silver frets for quicker lead playing. The pickups are made by Carvin (with Alnico V magnets): one M22 neck position and one M22SD by the bridge. Standard electronics include a three-position pickup selector, one volume and a tone. Standard colors are: black, white, red, and clear maple. Prices for the Ultra V start at: $439 with standard bridge, $559 with Kahler Pro tremolo and $609 with the original Floyd Rose. Carvin guitars are only sold direct by mail order so write for a free 84 page catalog.
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Samson's Concert TD Series wireless system achieves a breakthrough in VHF wireless performance through the use of dbx noise reduction. Samson engineers devised a way to combine dbx Type I and Type II noise reduction for use in hand-held and belt-pack wireless transmitters and true diversity receivers. The results: breathing and pumping are virtually eliminated, frequency response and dynamic range are extended. The CH-2 hand-held transmitter is available with today's most popular mic elements, including the new Electro Voice N/Dym 757, offered exclusively in wireless from Samson. Samson's CT-2 Belt Pack Transmitter can be used with a wide selection of popular electret condenser lavalier clip mics.
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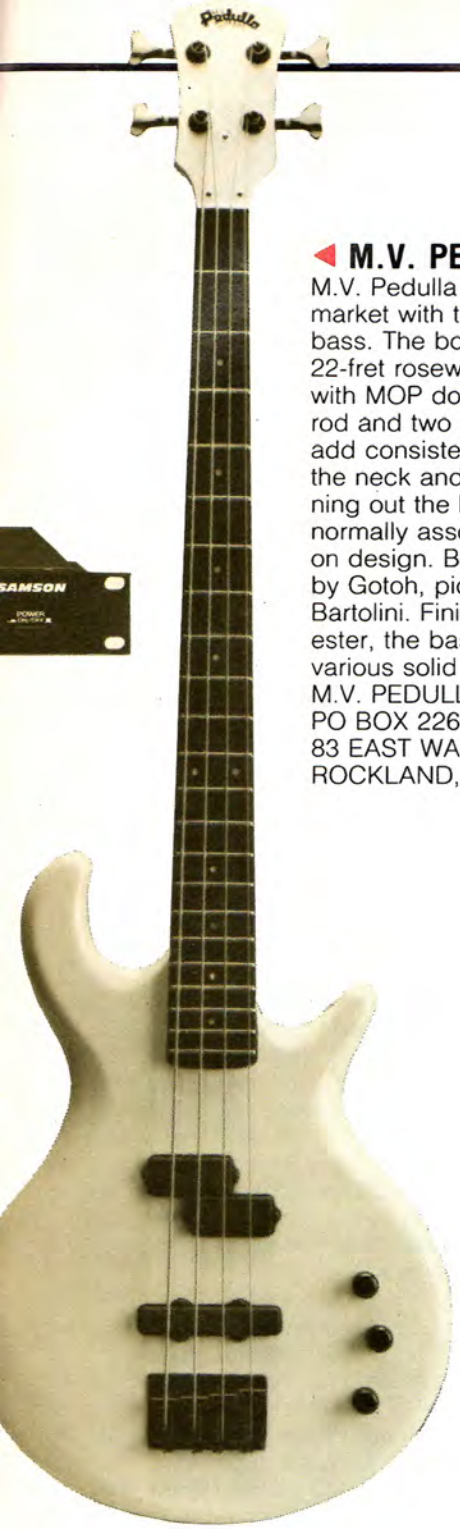

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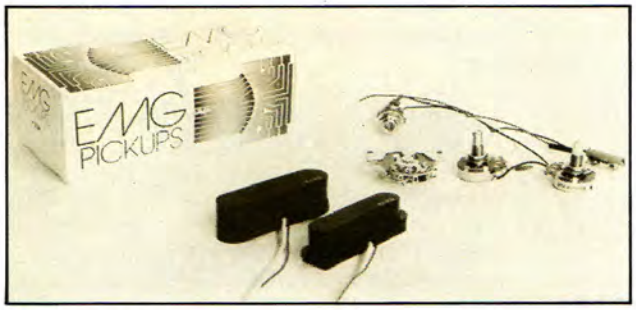

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The EMG TC or Telecaster™ ceramic model was previewed on the Guild Telecaster and found instant favor with the likes of Aerosmith's Joe Perry and none other than 'Mr. Telecaster' himself, Roy Buchanan. Containing a ceramic magnet that produces a brighter, more brilliant vintage type of sound reminiscent of the older Telecasters and Broadcasters of yesteryear, the EMG TC sees the EMG team paying special attention to the frequency characteristics of original vintage Telecaster pickups. The EMG TC will retail worldwide for the same price as the EMG T, and like the EMG T comes complete with pre-wired assembly that includes volume and tone controls, jack socket and pickup selector switch.

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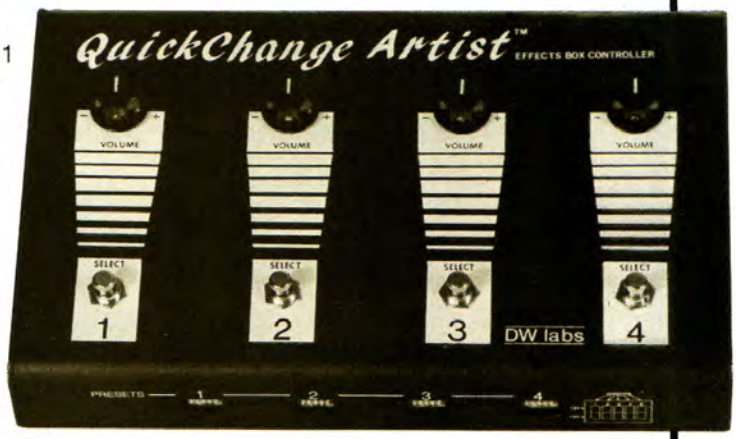

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THE BASS JAM

Continued from Page 60

was coming up. I felt really good and he helped inspire me. That was my first and last time seeing him.

T.M. Losing Jaco was a tragedy.

DOUG: He blessed a lot of people. God blessed us to be blessed by all these different musicians who come and go. There's a lot of people who are very sensitive about their styles and what they have. They don't like to share things with people. When I was coming up I just wanted to learn my notes. I put tape on the frets that said B and E. I saw came out. Just imagine knowing what this guy and said, 'Hey man, can you show me something?' The guy looked at me like I had the plague. He said, show you something? Nobody showed me this. After that I said, I'll never be like that. When you leave here you can't take anything with you. It's all going to stay. You want to leave a good vibe here and help other people coming up that ain't even been conceived yet.

T.M.: The Namm Jam last night was a big sharing thing. Phil and I sat and talked and said, let's share this. Phil and I practiced a song; I said, okay, I'll play the top notes. It was just sharing. That kind of thing is what I'd like to see happen more.

PHIL: People were going, two bass players, you can't have two bass players. That's exactly what we've just been talking about. Why the hell not?

T.M.: And we did it. The band was looking at us like, what's going on?

PHIL: There was a little war going on in front. We were having our own little party.

T.M.: We were all listening to each other. That's where the magic was.

That's why it worked. Without that it's not music; it's just noise. I'd rather hear a door creaking as long as somebody does it nicely.

DOUG: Exactly.

PHIL: I agree. A one way conversation is nothing.

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STEVE VAI

Continued from Page 75

falling down with the same concept as the VSO. The beginning of "Great things cannot be seen by your naked eye" comes in line by line and on "naked eye" they all say it. It's a very powerful statement there. "I can see it now" and the verse after that is pretty simple. "Float like a butterfly" is dry with a ton of flange on it. "Acrobatic" is this patch on the Eventide 2016 that's random tap delays. Then we get a little munchkin voice saying it and tapped him in on the same effect so it's a very acrobatic sound. It's signifying what's happening with the airplane. For "No static" it gets very staticy as it repeats and fades away. One of the greatest lines Dave has ever written is "I can see it now/ I'm not up here often/ God only knows/and he ain't talkin'." The little solos in between have an Arabic feel to them which is par for the course. Right after the flying guitar solo there is a backwards message.

Did any of that visual direction translate into the solo?

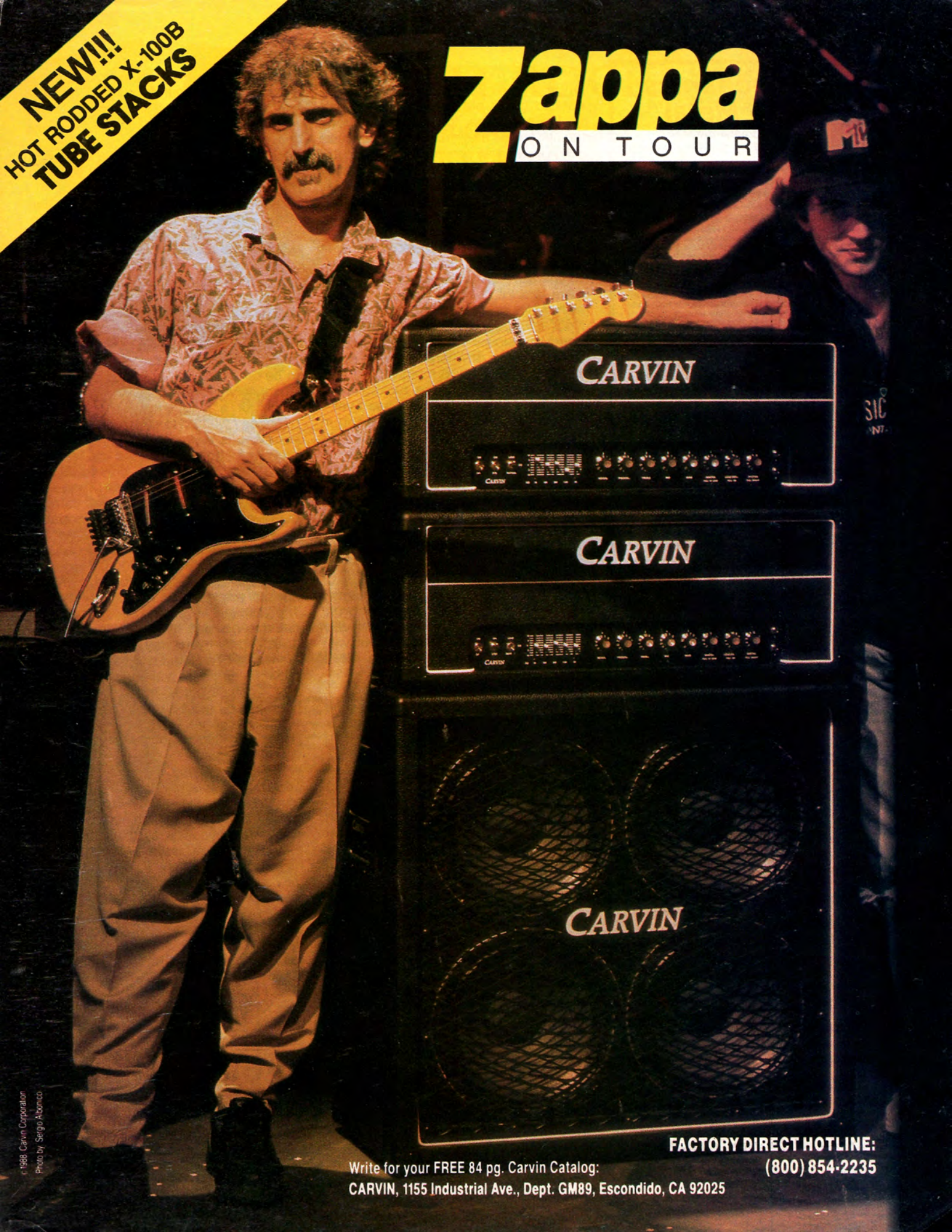
Absolutely. At the end of the solo you hear it. It's like a hang glider. That's one thing I've always wanted to do. Dave climbs mountains. I've always wanted to hang glide. I never have, but if I never get a chance to do it, this solo will be the closest thing I can get to it.

Tell me about the ballad, "Damn Good."

There's a bunch of guitars playing the main lick, two six strings, two half speed 12-strings, a Coral sitar, a regular 12-string guitar, an electric guitar, and the melody is a half speed 12-string, a Coral sitar and a backwards electric guitar. It's a very old song. I wrote it when I was 14 or 15. Originally I was going to do an acoustic guitar solo and start it with that. I played it for Dave and he really liked it.

Do you worry about whether or not you can duplicate the record?

I wrote this with one guitar and had different ways of texturizing those guitars in the studio. When it comes time to play live I go back to the one guitar arrange-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ment. I get most of the parts in. Some songs you just can't play live if you want them to come out a certain way. Let's not kid ourselves, the audience knows it's live and if they truly love the music they'll leave way for the liveness of it. I play my solos note for note because when I used to go to concerts as a kid I liked to hear what they played. But then I liked to hear a certain amount of elaboration that had some more intensity. I can play the solos live; they're cleaner in the studio.

Do you have an approach to rhythm?

There is a lot of talent in being a good rhythm player. All the modern melodic minor extravaganzas have spawned a breed of soloists and nobody is really playing rhythm anymore. I have a pretty standard approach to rhythm but I also have some rhythm things tucked away in my head that I haven't released yet. I don't believe how what I've released in the past has given me such notoriety when I know in my head there is so much more. I don't really think people know what I can play like. I don't mean that in an egotistic sense. I just know that there's a lot I can do that is coming out piece by piece.

Are there chord voicings you naturally gravitate to?

I can count on two hands the amount of times I've played a bar chord in my whole life. I like thick open chords, chords with tensions that work with distortion. I like rhythms that move well with the beat. I like rhythms that move against the beat.

Which rhythm players do you like?

In the rock idiom a lot of people miss the rhythm playing of Edward Van Halen. Pete Townshend is great when he hits a chord. One of my favorite guitar players right now is Michael Hedges. *Breakfast in the Fields* is a good record. It's a different type of rhythm playing altogether. The tone is in his fingers, it's in his head. It sounds so beautiful, I can tell he's absurd as a guy. I'd like to meet him one of these days. Joe Satch has a lot of great chordal rhythm things that are just tension.

Where's your best rhythm playing on record?

I don't want to be misinterpreted. I'm not proud of the parts, but I'm happy with "Hena," which has some intricate things going on with rhythm. I have this delay setup between the two sides of the speakers. One guitar I'm playing against the rhythm that I just played. I enjoy that type of rhythm playing and setting stuff up. I enjoy the type of rhythm playing that Ry Cooder does. That stuff is so soulful. He's got that so down. It's what guitar is about. "Amazing Grace" is the type of rhythm playing that I am most proud of. That was done in a hotel room in the midwest on a porta studio. It took about an hour. I worked it out, played it through twice and that's it. It might not seem spectacular or amazing chops to anybody, but it was a very tender moment.

On the equipment side, has your rig changed much?

I basically have the same rig as last year. I added an Eventide H-3000 Harmonizer that has diatonic pitch change, which was something I worked with them on. I have my tech go through all the presets on the Bob Bradshaw rack. I have him pop through all the presets during each section of the song so it's a good rendition of what goes on the record.

Is the Ibanez Jem guitar what you want it to be?

Absolutely. I love that guitar. I'll be playing it for a long time. It's got all the nuances I wanted to see in a guitar. The company is very good. They work fast, they work good. They are quality guitars. The green one will only have 777 made and I signed them all. There are other models of that Jem series coming out in different colors that will probably be more accessible to folks. It's got 24 frets, a Stratocaster scale length, DiMarzio pickups, Gibson G-700 XL Brite Wire strings, and a dugout Ibanez vibrato bar, so you can pull up on the strings. The tailpiece is sunk into the body. It doesn't go out of tune. Its cutaway doesn't get in your way. You can get up really high. The input is on a little bit of a different angle so you don't step on it and it comes out all the time. It's got a handle built into it so you can do stupid stuff.

Has your guitar celebrity made playing different for you.

I've been winning these awards and people expect a lot of me. To be honest with you, I can't fall prey to what people expect of me. The best thing I can do for them and myself is to think that what they want to hear is what I want to do. If I try to do what I think they want to hear they're probably not going to be into it as much as if I did what I wanted to do. That happens to a lot of players where they start out and they do something really unique and weird and then they get a lot of notoriety and they think they have to fall into a mold. I have felt that way. I felt that I had to comform when I started to get a lot of notoriety. I decided that I can't. I really can't. I have to shave this face in the morning and I have to face my fans. I might lose fans by doing what I really feel, because some of what I do is weird. I don't know what other people think. I can just tell you that I'm not going to conform. I'm just going to get weirder. I can see it coming.

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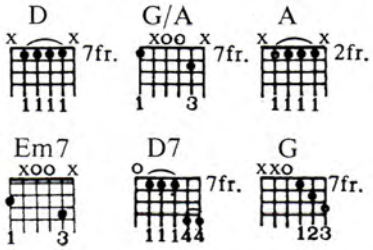
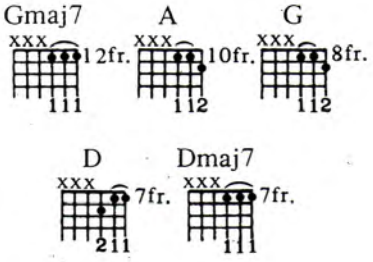
RY COODER
Continued from Page 107

A lot of open strings ringing together suggests a modal relationship, like D/G. It gives you a funny suspension. A chord suspension with a big sound. I walk up to a lot of chords, the object being not to sit down on the chord like a stump. Kind of piano-like stuff. I learned that from Van Dyke Parks.

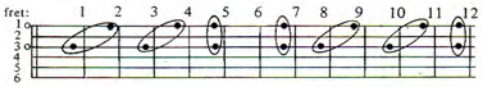
"On a Monday" chord forms (in G tuning: DGDGBD):



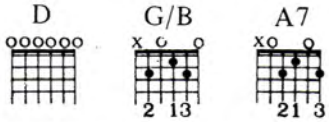
"Across the Borderline" triads (in D6 tuning: DADF♯BD):



Doublestops in D tuning (DADF♯AD):



I-IV-V in D tuning ("Police Dog Blues"):



After the break in "Tattler," there's a great little walk up riff.

Oh that! The Curtis Mayfield thing! Curtis had the key, as far as I'm concerned, to the beautiful guitar sound, the cross between the Hawaiian and the blues. Now, that guy, I don't know where he got it from, but he's the man. We don't know what Curtis was doing exactly, but I saw him play with his thumb and I saw him use a capo, so I didn't feel so bad. I don't know if he tuned open; I doubt it. He just had a touch.

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